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THE
SACRED HARP,

A COLLECTION OF PSALM AND HYMN TUNES, ODES, AND ANTHEMS,

SELECTED FROM THE MOST EMINENT AUTHORS:

TOGETHER WITH NEARLY ONE HUNDRED PIECES NEVER BEFORE PUBLISHED;

SUITED TO MOST METRES, AND WELL ADAPTED TO CHURCHES OF EVERY DENOMINATION, SINGING SCHOOLS, AND PRIVATE SOCIETIES.

WITH PLAIN RULES FOR LEARNERS.

BY B. F. WHITE & E. J. KING.

TO WHICH IS ADDED AN APPENDIX,

CONTAINING A VARIETY OF

STANDARD AND FAVOURITE TUNES NOT COMPRISED IN THE BODY OF THE WORK,

COMPILED BY A COMMITTEE APPOINTED BY

"THE SOUTHERN MUSICAL CONVENTION"

PHILADELPHIA:

PUBLISHED BY T. K. COLLINS, JR., NO. 8 NORTH SIXTH STREET.

AND T. K. & P. G. COLLINS,

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PREFACE

PREFACE TO THE SACRED HARP.

MANY efforts have been made to please the public with a collection of Sacred Music; and none but those who make the effort, know how difficult it is to accomplish this task. The Compiler of this work has spared no labour or pains in trying to accomplish this desirable object, having taught music for the last twenty years, and being necessarily thrown among churches of various denominations, and all the time observing their wants in that of a variety of church music, has in this work endeavoured to supply that deficiency which heretofore existed, by placing all the church music within his reach, in one book. That such a compilation is needed, no person of piety, observation, and taste, will deny. While the churches may be supplied from this work, others have not been forgotten or neglected; a great variety will be found suited to singing-schools, private societies, and family circles; in fact, the Sacred Harp is designed for all classes who sing, or desire to sing. The Compiler has not aimed at greatness or self-aggrandizement, but has desired, in his humble position, to benefit the public in general: and therefore has set out this work in a plain, easy, and familiar style; and having passed the meridian of life, and entirely withdrawn from the business of teaching, is disposed to leave this work as a specimen of his taste, and recommend it to a generous public, praying God that it may answer in full the purposes intended.

B. F. WHITE.

Hamilton, Harris Co., Georgia. April, 1844.

N.B. The Harp is a selection from the most eminent authors now extant; together with nearly one hundred pieces never before published, all of which have been harmonized and arranged under our immediate inspection expressly for this work.

B. F. WHITE & E. J. KING.

James M. Calamy

INTRODUCTION.

M. J. D.

A SINGING SCHOOL, to learn and practise Sacred Music, should be a solemn place—a place of prayer: for it is as solemn a business to learn to sing the praises of God as it is to learn the word of God. A singing-school should be of the same character as a Sabbath-school or a Bible class; it is, in part, of the same class of schools, and should be conducted with the same solemnities. We think it as much the duty of those who have the ability, to learn to sing the praises of God as it is to learn his word; and no parents or guardians, therefore, should consider their religious education, nor that of their children, complete, without a knowledge of sacred music; nor think they are at liberty to sit silent in the sanctuary, to sing or not, as they please. The gift of a talent to sing, implies an obligation to improve it, and not to offer unto the Lord the halt and lame, but to cultivate the voice that they may sing to edification, and not to be an annoyance to every one near them. Sacred music, when sung in a proper style, will generally produce a religious effect in a greater or less degree. We have had the pleasure of seeing, at public rehearsals of sacred music, very

deep and strong religious impressions made, not only upon the singers, but upon the congregation: and when such words as

“The Lord is in this place,
We see his smiling face;
Trembling we now adore him;
Humbly we bow before him”—

were sung, it seemed that every one present felt their power, and felt something of the majesty of Jehovah. We have known, moreover, very extensive and general revivals of religion commence, and make their first appearance, in singing-schools. But who ever knew such blessings follow when secular music was practised in the school, or when the object of public rehearsal was display? We think it is time the Christian public were awake to their duty on this subject.

OF MUSIC IN GENERAL.

MUSIC consists of a succession of pleasing sounds, with reference to a peculiar internal sense implanted in us by the Great Author of nature. Considered as a science, it teaches us the just disposition of sounds; and as an art, it enables us to express them with facility and advantage. The tones of music differ from sounds in general, because they vary from each other by fixed intervals, and are measured by certain proportions of time. There is, indeed, in good speaking, a regularity to be observed, which has some resemblance to this art; and to the orator we frequently use the epithet, musical; but the inflections of the voice in speech are more variable, and slide as it were by insensible degrees, and cannot easily be limited to rule; whereas the gradations of musical sounds are exactly ascertained, and are brought to an uniform standard.

Music naturally divides itself into Melody and Harmony. Melody is the agreeable effect which arises from the succession of single sounds. Harmony is the pleasing union of several sounds at the same time. Modulation consists in rightly disposing and connecting either the melody of a single part, or the

harmony of various parts. The two primary and essential qualities of musical sounds are, relative acuteness or gravity, and proportionate duration. The first property is their relative acuteness or gravity. Bodies of unequal size, length, or tension, emit sounds differing in this respect, and are said to be grave or acute. Human voices differ in this respect, viz., a man's voice is more grave than a woman's; and when the voice moves from a grave to an acute sound, it is said to ascend. Some musicians term it high or low, sharp or flat, grave or acute: any of those terms imply the necessary distinction.

The next property is time, or proportional continuance; and here, without varying the acuteness or gravity of a tone, a difference of movement alone may constitute an imperfect species of music, such for example is the drum, where the tones are only diversified by the celerity with which they succeed each other. The principal distinction, then, of musical sounds, are time and tune; and to the happy combination of these two qualities, is chiefly to be ascribed the pleasing and endless variety of musical art.

RUDIMENTS OF MUSIC.

SCALE OF NOTES.

1. Q. How many marks of sound, or kinds of notes are there used in music ?

A. There are six kinds of notes used in music, which differ in time. They are the semibreve, minim, crotchet, quaver, semiquaver, and demisemiquaver.

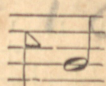
The following scale will show, at one view, the *proportion* one note bears to another.

One Semibreve



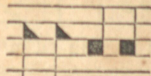
is equal in time to

Two



Minims,

Four



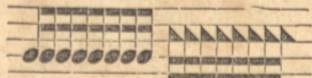
Crotchets,

Eight



Quavers,

Sixteen



Semiquavers,

Thirty-two



Demi-semiquavers.

Q. Explain the preceding scale.

A. The semibreve — is now the longest note used; it is white, without a stem, and is the — measure note, and guideth all the others.

The minim — is but half the length of a semibreve, and has a stem to it.

The crotchet — is but half the length of the minim, and has a black head and straight — stem.

The quaver — is but half the length of the crotchet, has a black head, and one turn — to the stem, sometimes one way, and sometimes another.

The semiquaver — is but half the length of the quaver, has also a black head and two turns — to the stem, which are likewise various.

The demisemiquaver — is half the length of a semiquaver, has a black head, and three turns to — its stem, also variously turned.

NOTE.—These notes are sounded sometimes quicker, and sometimes slower, according to the several moods of time. The notes of themselves always bear the same proportion to each other, whatever the mood of time may be.

Q. What are rests.

A. All rests are marks of silence, which signify that you must keep silent so long a time as takes to sound the notes they represent, except the semibreve rest, which is called the measure rest, always filling the measure, let the mood of time be what it may.

THE RESTS.



Q. Explain the rests.

A. The semibreve, or measure rest, is a black square underneath the third line.

The minim rest is the same mark above the third line.

The crotchet rest is something like an inverted figure seven.

The quaver rest resembles a right figure of seven.

The semiquaver rest resembles the figure seven with an additional mark to the left.

The demisemiquaver rest is like the last described, with a third mark to the left.

The two bar rest is a strong bar reaching only across the third space.

The four bar rest is a strong bar crossing the second and third space and third line.

The eight bar rest is two strong bars like the last described.

A dot set to the right hand of a rest, adds to it half its length, the same as a pointed note, thus:



2. MOODS OF TIME.

Q How many moods of time are there used in this work?

A. Seven; three of common, two of triple, and two of compound. The original first mood of common time and the third of triple have been dispensed with, they being but little used in the present day.

3. The first mood of common time is known by a figure 2 over a figure 2, having a semibreve for a measure note, or its equivalent in every measure; sung in the time of 3 seconds to the measure, 2 beats with the hand, one down and the other up.

The second mood is known by a figure 4 over a figure 4, having the same measure note; sung in the time of 2½ seconds to the measure, two beats as in the first mood.

The third mood is known by a figure 2 over a figure 4, having a minim for a measure note; sung in the time of 1½ seconds to the measure, and beaten as the other two moods.

COMMON TIME.



TRIPLE TIME.

4. The first mood of triple time is known by a figure 3 over a figure 2, having a pointed semibreve for a measure note, equal to three minims, &c.; sung in 3 seconds to the measure, three beats with the hand, 2 down and 1 up.

The second mood of triple time is known by a figure 3 over a figure 4, having a pointed minim for a measure note, equal to 3 crotchets, 6 quavers, &c.; sung in two seconds of time to the measure, three beats, 2 down and 1 up.



COMPOUND TIME.

5. The first mood of compound time is known by a figure 6 over a figure 4, having a pointed semi-breve for a measure note; sung in the time of $2\frac{1}{2}$ seconds to the measure, two beats with the hand, one down and the other up.



The second mood of compound time is known by a figure 6 over a figure 8, having a pointed minim for a measure note; sung in the time of $1\frac{1}{2}$ seconds to the measure, two beats as in the first mood.



Q. What do the figures over the measure, and the letters *d* and *u* under it, in the above examples of time, mean?

A. The figures show how many beats there are in each measure, and the letter *d* shows when the hand must go down, and the *u* when up.

Q. What general rule is there for beating time?

A. That the hand fall at the beginning, and rise at the end of each measure, in all moods of time.

OF THE SEVERAL MOODS OF TIME.

6. Q. Why are the first three moods called common time moods?

A. Because they are measured by even numbers, as 2, 4, &c.

Q. Why are the next two called triple moods?

A. Because they are measured by odd numbers, as 3, &c

Q. Why are the remaining two called compound moods?

A. Because they are compounded of common and triple time; of common time as the measure is divided equal; of triple time as each half of the measure is threefold, having three crotchets, three quavers, or their proportion to each beat

OF ACCENT.

MARKS OF ACCENT. +, full accent. †, half accent.

7. Accent is a stress of voice or emphasis on one part of a sentence, strain, or measure, more than another. In the two first moods of common time, the full accent is placed on the first part, and half accent on the third part of each measure. (N.B. Each measure admits of a division into four parts.) In the third mood of common time the measure is generally divided into two parts, and the accent is on the first part; if divided into four parts, it may be accented as the two first moods.

Triple time is divided into three parts to each measure, and the accent is on the first and third parts.

Compound time is divided into six parts, and the accent is on the first and fourth parts. In all cases of accents, the first in the measure is full, and the second, partial. The figures which are used to express the time of the several moods, are to be used single; the under figures are aliquot parts of the semi-breve, and the upper figures showing the number of such parts in a measure,

to wit: $\frac{2}{2}$ means two minims in a measure; $\frac{4}{4}$ means four crotchets in a mea-

sure; $\frac{2}{4}$, two crotchets, &c. In a word, the under figure shows into how many

parts the semibreve is divided, and the upper figure shows the number of such parts in a measure; and so of all the movements of time that may be expressed by figures.

OF MUSIC.

8. Q. What is music?

A. Music is a succession of pleasing sounds.

Q. On what is music written?

A. On five parallel lines including the spaces between them, which is called a staff; and these lines and spaces are represented by the first seven letters in the alphabet, A, B, C, D, E, F, and G. These letters also represent the seven sounds that belong to each key-note in music. When eight letters are used, the first is repeated.

Q. How many parts are there used in vocal music?

A. Commonly only four, viz.: Bass, Tenor, Counter, and Treble and the letters are placed on the staves for the several parts in the following order, commencing at the space below the first line in each staff.

RUDIMENTS OF MUSIC.

BASS STAVE NATURAL.

F Clef		B	me	◇	Space above.
		A	law	□	Fifth line.
		G	sol	○	Fourth space.
		F	faw	△	Fourth line.
		E	law	□	Third space.
		D	sol	○	Third line.
		C	faw	△	Second space.
		B	me	◇	Second line.
		A	law	□	First space.
		G	sol	○	First line.
		F	faw	△	Space below.

TENOR OR TREBLE STAVE NATURAL.

G Clef		G	sol	○	Space above.
		F	faw	△	Fifth line.
		E	law	□	Fourth space.
		D	sol	○	Fourth line.
		C	faw	△	Third space.
		B	me	◇	Third line.
		A	law	□	Second space.
		G	sol	○	Second line.
		F	faw	△	First space.
		E	law	□	First line.
		D	sol	○	Space below.

COUNTER STAVE NATURAL.

C Clef		A	law	□	Space above.
		G	sol	○	Fifth line.
		F	faw	△	Fourth space.
		E	law	□	Fourth line.
		D	sol	○	Third space.
		C	faw	△	Third line.
		B	me	◇	Second space.
		A	law	□	Second line.
		G	sol	○	First space.
		F	faw	△	First line.
		E	law	□	Space below.

You may observe that the letters are named or called by the names of the four notes used in music. You see in the preceding staves that F is named faw, G sol, A law, B me, C faw, D sol, E law, and F faw again; every eighth letter being the first repeated, which is an octave; for every eighth is an octave.

9. Q. How many notes are there used in music; what are their names, and how are they made?

A. All notes of music which represent sounds are called by four names, and each note is known by its shape, viz.: the me is a diamond, faw is triangle, sol is round, and law is square. See the following example.

me	faw	sol	law
Diamond.	Triangle.	Round.	Square.

Q. But in some music books the tunes are written in round notes entirely. How do we know by what names to call the notes in these books?

A. By first finding the me, for me is the governing and leading note; and when that is found, the notes on the lines and spaces in regular succession are called faw, sol, law, faw, sol, law, (twice;) and those below the me, law, sol, faw, law, sol, faw, (twice;) after which me will come again. Either way, see the following example.

This is the rule for singing round notes. You must therefore observe that the natural place for the me in parts of music is on that line or space represented by B.

But if B be flat, b, me is on E
 B b and E b, it is on A
 B b, E b, and A b, it is on D
 B b, E b, A b, and D b, it is on G
 If F be sharp, #, me is on F
 F # and C #, it is on C
 F #, C #, and G #, it is on G
 F #, C #, G #, and D #, it is on D

As in the following example, viz.:

ME in its NATURAL $\natural$ place. Tenor or treble ME.	ME, transposed by flats.				ME, transposed by sharps.			
	B flat, <i>me</i> is in E.	B and E flat, <i>me</i> is in A.	B, E, and A flat, <i>me</i> is in D.	B, E, A, and D flat, <i>me</i> is in G.	F sharp, <i>me</i> is in F.	F and C sharp, <i>me</i> is in C.	F, C, and G sharp, <i>me</i> is in G.	F, C, G, D, sharp, <i>me</i> is in D.
Counter ME.	ME.	ME.	ME.	ME.	ME.	ME.	ME.	ME.
Bass ME.	ME.	ME.	ME.	ME.	ME.	ME.	ME.	ME.

CHARACTERS USED IN MUSIC.

10. A Stave or staff is five parallel lines, on which notes and other musical characters are written.

Leger line

11. Leger lines are short lines added to the common stave or staff, so as to embrace such notes as may transcend its boundary.

Leger line

12. A Brace is drawn across the first end of a tune, showing that all the parts enclosed are to be sung together; and the order of those parts is as follows: the lowest is Bass; next above, Tenor; and, if but three parts, the third is Treble; but if the Counter is added, the fourth part is Treble, and the third, Counter.

13. The G Clef stands on G, second line of the tenor or treble stave, and crosses that line four times. It is always used in tenor and treble, and sometimes in counter.



14. The C Clef stands on C, middle line; is used only in counter.



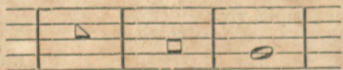
15. The F Clef is placed on the fourth line of the stave, and belongs to the bass or lower part in music.



16. A single bar is a plain line or mark across the stave, and divides the time into equal parts, according to the mood of time and measure note.



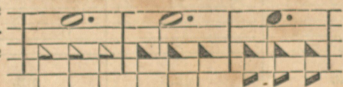
17. A measure note is a note that fills a measure; *i.e.* from one bar to another, without any other note or rest.



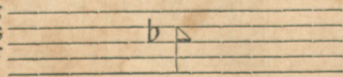
18. A dot or point set to the right hand of a note, adds to that note half its length; and if placed by the first note in the measure, it diminishes from the succeeding part of the measure, by reducing the next note to a smaller denomination. If the point is placed last in the measure, it reduces the preceding note to a smaller denomination. The point never extends its influence out of the measure in which it is placed.

EXAMPLE.

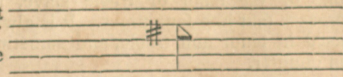
A pointed semibreve is equal to three minims; a pointed minim to three crotchets; and a pointed crotchet to three quavers, &c.



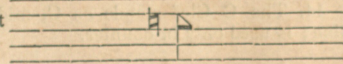
19. A Flat* set immediately preceding or before a note, sinks it half a tone; *i.e.* causes it to be sung half a tone lower than it would be without the flat.



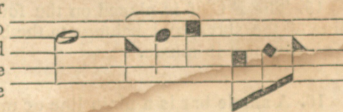
20. A Sharp set before a note, raises it half a tone; *i.e.* causes it to be sung half a tone higher than it would be without the sharp.



21. A natural restores a note from flat or sharp to its natural sound.



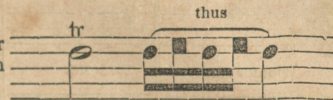
22. A Slur over or under any number of notes, shows that they must be sung to one syllable, gliding softly from one sound to another. The tails of the notes are often joined together, which answers the same purpose as a slur.



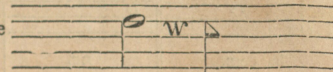
23. A figure 3 over or under three notes, is a mark of diminution, and shows that they must be sung in the time of two of the same kind, without a figure.



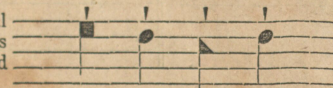
24. A Trill shows that the note over which it is placed should be warbled with a soft roll.



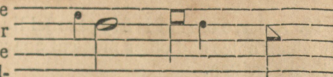
25. A Direct shows the place of the succeeding note on the staff.



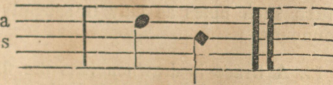
26. A Staccato is seldom used in vocal music. The notes over which it is placed should be sounded distinct and emphatically.



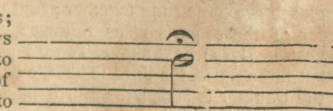
27. Appoggiatura, or grace notes, are small extra notes added and set before or after regular notes, to guide the voice more gracefully into the sound of the succeeding note.



28. The Double Bar shows the end of a strain or line of poetry, and sometimes where to repeat.

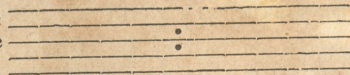


29. The Hold is without definite bounds; the note over which it is placed is always held longer than its usual sound, and is to be swelled with strength to the centre of the note, then the voice to echo off into soft tone, to the end of the note or sound.

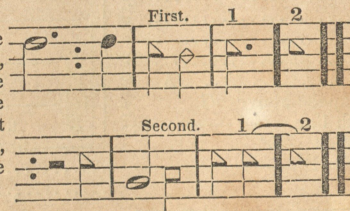


* We recommend singers to omit accidental flats and sharps, unless they understand them properly.

30. A Repeat shows that the tune is to be sung twice from it to the next double bar or close.



31. Figure 1, 2, or double ending, at the end of a strain, or at the end of a tune, shows that the note or notes under 1 are to be sung before you repeat, and those under 2 after omitting those under 1; but if the notes are tied together with a slur, both are sung the second time, as in the second example.



32. A Close shows the end of a tune or anthem.



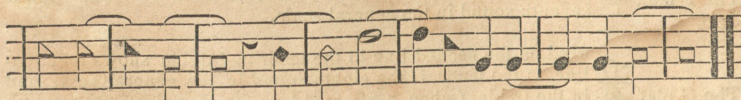
33. A Prisma denotes a repetition of preceding words.



34. Choosing notes are notes set immediately over each other on the same stave, either of which may be sung, but not by the same voice. If two persons are singing the same part, one may sing the upper, and the other the lower notes.



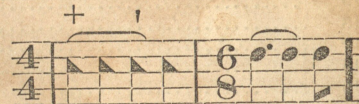
35. A Syncopation is where notes are driven out of their common order, by commencing in one measure and ending in the next, and tied across the bar with a slur, representing the same letter; but if they vary from the same letter, it comes under the denomination of a slur.



In all syncopated notes both notes are sounded, and but one called by name; (that is the first.)

36. A Couplet is where two or more notes are tied together in the same measure, embracing both accents (due to the measure) within its limits. (if there be two;) in this case all the enclosed notes are sounded, and but the first one called, viz.: if they all represent the same letter. But if they vary from the same letter, it breaks the couplet, and is denominated a slur.

Examples of Couplets.



37. Q. What is meant by syncope or syncopeed notes?

A. It is when a note is set out of its usual order, requiring the accent to be upon it, as though it were in the usual place of the accent, as in common time, having half the time of the measure in the middle; as a minim between two crotchets, or a crotchet preceding a pointed minim, or a crotchet between two quavers, &c.



OF THE CLIFF OR CLEFTS.

38. This character derived its name from two Latin words, (Clavis signata,) signifying a sealed key, and is set at the beginning of every piece of music, and serves as a key to open the scale of characters, and fully determine their import. If this character is set high on the stave, the music runs low; while, on the contrary, if set low, the music runs high; because the letters of themselves are independent characters, and are thrown above the cliff which stands low on the stave, and below the cliff which is set high on the stave, (for instance:) the F cliff stands on the fourth line of the bass stave, and is a third from the top of that stave; and the G cliff stands on the second line of the tenor and treble stave, and is the third from the bottom of that stave; the alto or counter, occupying the precise centre between the other two; thus we see the bass assigned to the gravest of male voices, and the tenor to the highest of male voices; the treble to the most shrill female voices; the counter to the gravest of female, and boys voices; unless the counter be written on the G or F clef, and if so, take the best and most acute voices of both male and female, and perform it on the octave pitch.

RUDIMENTS OF MUSIC.

THE GENERAL SCALE, AND RULES FOR PITCHING OR KEYING MUSIC.

[illegible]

39. The above is a representation of the general scale, showing the connection of the parts, and also what sound of the general scale each letter, line, or space in either of the octaves, represents; for instance: A, the minor key, occupies the 2d, 9th, and 16th sounds of the general scale; C, the natural major key, the 4th, 11th, and 18th. Thus it will appear that every octave being unison, are considered one and the same sound. Although the last in the bass is the key-note, and in case the *me* is not transposed, will either be on the 2d and 4th degrees as above stated, yet with the same propriety we may suppose them on the 9th, 11th, &c. degrees; for when we refer to a pitchpipe for the sound of either of the foregoing keys, if it be properly constructed, it will exactly correspond to the 9th, 11th, &c. degrees of the general scale. Then by descending the octave, we get the sound of the natural key; then by ascending a 3d, 4th, or 5th, as the tune may require, we readily discover whether the piece be properly keyed. If we find, after descending the octave, we can ascend to the highest note in the tenor or treble, and can pronounce them with ease and freedom, the piece may be said to be properly keyed; but if, on the contrary, after descend-

ing, we find it difficult to ascend as above, the piece is improperly keyed, and should be set lower.

NOTE.—This method of proving the keys is infallible to individuals, and will hold good in choirs, when we suppose the teacher or leader capable of judging for the commonality of voices.

The above scale comprises three octaves, or twenty-two sounds.

The F clef,  used on the fourth line in the bass, shows that that line is the seventh sound in the general scale.

The G clef,  used on the second line in the tenor and treble shows that that line, in the tenor, is the eighth sound in the general scale, and in the treble, (when performed by a female voice,) the fifteenth sound; for if the treble as well as the tenor were performed entirely by men, the general scale would comprise only fifteen

sounds: nence, the treble stave is raised only an octave above the tenor, in consequence of the female voice being naturally an octave above the male's, and to females the treble is usually assigned. The stars (*) show the natural place of the semitones.

When the C clef is used, (though it has now become very common to write counter on either the G or F clefs,) the middle line in the counter is in unison with the third space in tenor (C), and a seventh above the middle line in the bass, &c.

Two sounds equally high or equally low, however unequal in their force, are said to be in unison, one with the other. Consequently E, on the lower line of the treble stave, is in unison with E, on the fourth space of the tenor; and E, on the third space in bass, is in unison with E, on the first line of the tenor, and an octave below E, the lower line in the treble. See the General Scale. From any one letter in the general scale, to another of the same name, the interval is an octave—as from B to B, D to D, &c.

Agreeably to the F and G clefs used in the general scale, a note on any line or space in the bass, is a sixth below a note on a corresponding line or space in the tenor, and a thirteenth below a note in the treble occupying the same line or space, (when the treble is performed by females.) See the General Scale. Suppose we place a note on D, middle line of the bass, another on B, the middle line of the tenor or treble, the interval will appear as just stated; and to find any other interval, count either ascending or descending, as the case may be.

EXAMPLE.

Octave. Ditto. 6th. 5th. 4th. 3d. 2d. Unison. Octave. Double Oct.

In counting intervals, remember to include both notes or letters, thus: in counting a sixth in the preceding example, D is one, E is two, F is three, G is four, A five, and B six.

In the preceding example, the notes in the treble and air are placed in unison with each other. But assigning the treble to female voices, and the air to male voices, (as is customary,) an octave must be added to the notes in the treble, (as previously observed of a woman's voice being an octave more acute than a man's,) the interval between the bass and treble, in the first measure, would be a fifteenth, or double octave; in the third measure, the note on B, in the treble, a thirteenth above D, in the bass, &c. Observe that an octave and a second make a ninth; an octave and a third make a tenth; an octave and a fourth make an eleventh; an octave and a fifth make a twelfth; an octave and a sixth, a thirteenth; an octave and a seventh, a fourteenth; two octaves a fifteenth, &c., always including both the first and last note.

OF HARMONY AND COMPOSITION.

40. Harmony consists in the proportion of the distance of two, three, or four sounds, performed at the same time, and mingling in a most pleasing manner to the ear.

The notes which produce harmony, when sounded together, are called *concord*s, and their intervals, *consonant intervals*. The notes which, when sounded together, produce a disagreeable sound to the ear, are called *discord*s, and their intervals, *dissonant intervals*. There are but four concords in music, viz.: *unison*, *third*, *fifth*, and *sixth*; (their eighths or octaves are also meant.) The unison is called a perfect chord, and commonly the fifth is so called. If the composer please, however, he may make the fifth imperfect, when composing more than two parts. The third and sixth are called imperfect, their chords being not so full, nor so agreeable to the ear, as the perfect; but in four parts the sixth is often used instead of the fifth; so, in effect, there are but three concords, employed together, in composition.

N. B. The meaning of imperfect signifies that it wants a semitone of its perfection, to what it does when it is perfect: for as the lesser or imperfect third includes but three half tones, the greater or major third includes four, &c. The discords are a *second*, a *fourth*, a *seventh*, and their octaves; though the greater fourth sometimes comes very near to the sound of an imperfect chord, it being the same in ratio as the minor fifth. Indeed, some composers (the writer of these extracts is one of them) seem very partial to the greater fourth, and frequently admit it in composition.

RUDIMENTS OF MUSIC.

The following is an example of the several concords and discords, and their octaves under them :

		CONCORDS.				DISCORDS.		
Single Chords.	Their Octaves.	1	3	5	6	2	4	7
		8	10	12	13	9	11	14
		15	17	19	20	16	18	21
		22	24	26	27	23	25	28

Notwithstanding the 2d, 4th, 7th, &c., are properly discords, yet a skilful composer may use them to some advantage, provided a full chord of all the parts immediately follow; they will then answer a similar purpose to acid, which being tasted previously to sweet, gives the latter a more pleasing flavour. Although the 4th is really a discord, yet it is very often used in composition. The rough sound of the 4th may be so mollified by the sweetness of the 5th and 8th as to harmonize almost as well as any three sounds in nature; and it would be reasonable to suppose that where we have two perfect chords, a discord may be introduced with very little violation to the laws of harmony; but as it is the most difficult part of composition to use a discord in such a manner and place as to show more fully the power and beauty of music, we think composers should only use them sparingly, (as it is much better to have all sweet, than to have too much sour or bitter,) and always let them be followed by a perfect chord.

OF THE DIATONIC SCALE, MAJOR KEY.

41. The diatonic scale is composed of tones and semitones. From the key to the second sound above is a tone; from the second to the third a tone; from the third to the fourth a semitone; from the fourth to the fifth a tone; from the fifth to the sixth a tone; from the sixth to the seventh a tone; and from the seventh to the eighth a semitone; observing that five whole tones and two semitones compose an octave.

OF THE MINOR KEY.

42. The minor key differs from the major because of the semitones occurring between the second and third, and fifth and sixth sounds from the key.

It is unnecessary to treat further on the subject of semitones; for they are natural to the voice, and cannot be avoided by natural performance. It should suffice to know that they do exist, and where they are.

OF DEGREES.

43. A degree is the interval from one letter to another in immediate succession. The first letter in the scale of letters is the foundation for the first degree; the second letter ends that degree, and is the beginning of the second degree; three letters will form two degrees, &c.

OF RELATIVES.

44. Whatever the key may be, whether natural or artificial, the same relatives are produced by the key; the sixth above and the third below are relative minors to the major mode; the sixth below and the third above are relative majors to the minor mode.

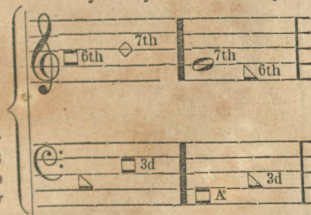
45. The reason why one tune is in a sharp key and another in a flat key is, that the third and sixth sounds ascending in the sharp key, are half a tone higher than the same intervals in the flat key; and sharp keyed music is generally applied to poetry that is animating, spirited, and cheerful; while flat keyed music is applied to poetry that is solemn, pensive, and melancholy.

EXAMPLE OF THE KEYS.

46. In the Major key, from faw to law, its third, the interval is two tones, [a Major third;] from faw to law, its sixth, the interval is four tones and a semitone, [a Major sixth;] and from faw to me, its seventh, the interval is five tones and a semitone, [a Major seventh.]

In the Minor key, from law to faw, its third, the interval is one tone and a semitone, [Minor third;] from law to faw, its sixth, the interval is three tones and two semitones, [a Minor sixth;] and from law to sol, its seventh, the interval is four tones and two semitones, [a Minor seventh.]

Major Key. Minor Key.



To prove the utility of removing the key, I will produce an example. Let the tune "Suffield" be written on key note A, (natural flat key,) instead of E, its

proper key; and, besides the inconvenience of multiplying ledger lines, few voices would be able to perform it, the treble in particular.

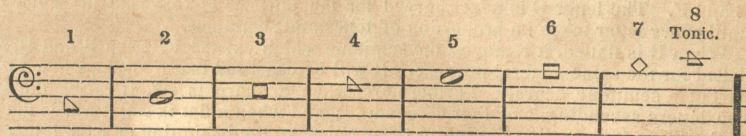
SUFFIELD on E, its proper key, from the repeat.



The same on A, the assumed, or natural key A.



47. There are seven sounds bearing distinct names, from their situation and effect in the scale. The key note is called the tonic; the next above, or its second, the supertonic; its third, the mediant; its fourth, the subdominant; its fifth, the dominant; its sixth, the submediant; and its seventh, the leading note



Tonic. Supertonic. Mediant. Subdominant. Dominant. Submediant. L. note.

Q. Why is the key note or tonic numbered one?

A. Because it is the sound most natural to the voice, and determines the principal pitch of every piece of music, and from which all other sounds in composition are reckoned; it is therefore made a station, holding the first and most important position in music. A regular bass always ends with it; hence, in giving the pitch of a piece of music, it should be sounded.

The fifth is the next important sound, and is called a dominant, from its being a perfect fifth, which cannot be varied by natural progression; and produces a sweeter sound than any other, compared with the tonic.

The third is the next important sound, and is called the mediant, from its being midway between the tonic and dominant; this, in some respects, is the most important note or sound in the scale, because it determines the major from the minor mode.

The sixth is the next important sound, and is called the submediant, it being of minor value to the common mediant or third, and is midway between the fourth and eighth sounds. This sound will run as a descending third from the octave, and is an imperfect chord with the tonic.

The fourth is the next in order, and is called a subdominant, it being a descending fifth from the octave, and will run with the eighth, sixth, and second, from the tonic, and is of minor value to the fifth from the tonic.

The second is called the supertonic, from its being next above the tonic, and will only run with the fourth and sixth sounds from the tonic.

The seventh is the leading note, leading all other notes in their order to the key. By this note the system of solmization is made consistent and convenient.

RUDIMENTS OF MUSIC.

OF FLATS AND SHARPS

48. Many inquiries have been made why B is first flatted, and F is first sharped; in answer to this inquiry, B and E are natural sharp sounds, and are first flatted; F and C are natural flat sounds, and are first sharped. In the natural scale of music, the first semitone occurs between B and C, and the next between E and F; and sharps being marks of elevation, F is first sharped for the purpose of elevating the letter F, which was formerly depressed by a semitone between E and F. The letter C is next sharped for the purpose of restoring the letter C on the same general principle; and so on through the scale of seven letters, until every letter takes its proportion of tones and semitones.

When B is flatted, it removes the semitone which existed between B and C, and makes it a whole tone, and places the semitone between E and F. Next, E is flatted for the same general purpose. It will be observed that a sharp, when inserted, operates on the upper part of a semitone degree; but a flat on the lower part of a semitone degree. Furthermore, when a sharp is set, it raises the *me* five letters, and sinks it four, and spaces the octave, as from B to F, which is five letters ascending, and four descending; and when a flat is set, it raises the *me* four letters, and sinks it five, and spaces the octave in like manner, as from B to E. Thus by counting the centre letter twice, as the beginning of each interval, five and four would make but eight.

This accounts for the customary rules of transposition, viz.:

BY SHARPS.	1. A fifth from B <i>me</i> , its natural place, will bring us to.....	F
	2. A fifth from F <i>me</i> , will bring us to.....	C
	3. A fifth from C <i>me</i> , will bring us to.....	G
	4. A fifth from G <i>me</i> , will bring us to.....	D
	5. A fifth from D <i>me</i> , will bring us to.....	A
	6. A fifth from A <i>me</i> , will bring us to.....	E
	7. A fifth from E <i>me</i> , will bring us back to.....	B
BY FLATS.	1. A fourth from B <i>me</i> , will bring us to.....	E
	2. A fourth from E <i>me</i> , will bring us to.....	A
	3. A fourth from A <i>me</i> , will bring us to.....	D
	4. A fourth from D <i>me</i> , will bring us to.....	G
	5. A fourth from G <i>me</i> , will bring us to.....	C
	6. A fourth from C <i>me</i> , will bring us to.....	F
	7. A fourth from F <i>me</i> , will bring us home to.....	B

The natural place for <i>me</i> is on.....	B
If B is b, <i>me</i> is on.....	E
If B and E are b, <i>me</i> is on.....	A
If B, E, and A are b, <i>me</i> is on.....	D
If B, E, A, and D are b, <i>me</i> is on.....	G
If B, E, A, D, and G are b, <i>me</i> is on.....	C
If B, E, A, D, G, and C are b, <i>me</i> is on.....	F
If F be #, <i>me</i> is on.....	F
If F and C be #, <i>me</i> is on.....	C
If F, C and G be #, <i>me</i> is on.....	G
If F, C, G, and D be #, <i>me</i> is on.....	D
If F, C, G, D, and A be #, <i>me</i> is on.....	A
If F, C, G, D, A, and E be #, <i>me</i> is on.....	E

A SCALE, SHOWING THE SITUATION OF BOTH KEYS IN EVERY TRANSPOSITION OF THE ME BY SHARPS AND FLATS.

Key note. MAJOR KEYS BY SHARPS. Natural place.

Key note. MAJOR KEYS BY FLATS.

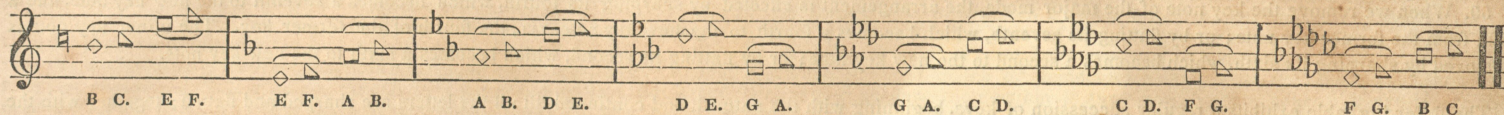
Key note. MINOR KEYS BY SHARPS. Natural place.

Key note. MINOR KEYS BY FLATS.

A SCALE, SHOWING THE SITUATION OF THE SEMITONES IN EVERY TRANSPOSITION OF THE *ME* BY FLATS AND SHARPS.

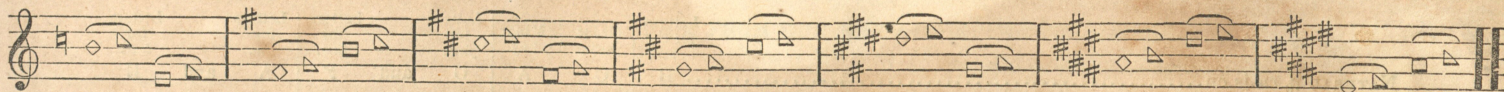
Natural place of the Semitones.

BY FLATS.



Natural place of the Semitones.

BY SHARPS.



Observe that, by six flats or six sharps, (including the natural place,) the keys occupy every letter in the stave, and by the same number of either character, (including the natural place,) the whole octave is divided into semitones; and it is impossible to use another flat or sharp in transposition, for seven flats or sharps would only put them in their natural places. You may also observe, that one flat, or six sharps, places the semitones precisely in the same situation; and that one sharp, or six flats, has the same effect; and two flats or five sharps, and two sharps or five flats, &c.; and with six flats or one sharp, one of the semitones is in its natural place; i.e. between B and C. Also with six sharps or one flat, one of the semitones is in its natural place, i.e. between E and F, as the natural places of the semitones are between B and C, and E and F; and we suppose the reason why both of these characters are used in transposition, is to save the trouble and time of making so many of either character; for a person can make one flat much quicker than six sharps, or one sharp quicker than six flats, &c.

OF INTERVALS.

49. There are fourteen intervals in the scale, bearing distinct names, viz: Unison, Minor second, Major second, Minor third, Major third, Perfect 4th, Minor sixth, Major sixth, Minor seventh, Major seventh, Octave.

B

Perfect chord.	Discord	Discord.	Imperfect chord.	Imperfect chord.	Discord.	Concinnous sound.
Unison.	Minor 2d.	Major 2d.	Minor 3d.	Major 3d.	Perfect 4th.	Sharp 4th.
Concinnous sound.	Perfect chord.	Imperfect chord.	Imperfect chord.	Discord.	Discord.	Perfect chord.
Flat 5th.	Perfect 5th.	Minor 6th.	Major 6th.	Minor 7th.	Major 7th.	Octave 8.

As the scale admits of only twelve semitones, so an octave, by counting the first and last note, (which are octaves to each other, and really one and the same sound in effect,) contains thirteen sounds, yet it has but twelve intervals, because the unison cannot properly be called an interval; and the sharp fourth and flat fifth, although necessarily distinguished in harmony, are performed on keyed instruments with the same keys, and make but one interval.

RUDIMENTS OF MUSIC.

REMOVAL OF THE KEY NOTE.

50. When we remove the key note of the major mode, the arrangement is effected by sharpening its fourth, which becomes a seventh to the new key note, and a fifth from the former key note; or by flattening its seventh, which becomes a fourth to the new key note, viz., the fourth of the former key. The minor key note is removed by sharpening its sixth, which becomes a second to the new key note; or by flattening its second, which becomes a sixth to the new key note.

The following table exhibits a regular succession of keys, beginning with the natural, and continued till all the letters are sharpened and flattened; together with the letters that represent *faw* and *law* in every transposition of the *me* by flats and sharps. More than four of either of these characters are seldom used.

	Letters for the <i>me</i> .	Major key.	Minor key.	Letters for <i>faw</i> .		Letters for <i>faw</i> .	Letters for <i>law</i> .		Letters for <i>law</i> .
NATURAL <i>h</i> , <i>me</i> is on.....	B	C	A	C	and	F	A	and	E
BY SHARPS.									
1 sharp #, <i>me</i> is on.....	F	G	E	C	and	G	E	and	B
2 sharps ##, <i>me</i> is on.....	C	D	B	D	and	G	B	and	F
3 sharps ###, <i>me</i> is on.....	G	A	F	A	and	D	F	and	C
4 sharps ####, <i>me</i> is on.....	D	E	C	E	and	A	C	and	G
5 sharps #####, <i>me</i> is on.....	A	B	G	B	and	E	G	and	D
6 sharps #####, <i>me</i> is on.....	E	F	D	F	and	B	D	and	A
7 sharps restores to the natural.....	B	C	A	C	and	F	A	and	E
BY FLATS.									
1 flat <i>b</i> , <i>me</i> is on.....	E	F	D	F	and	B	D	and	A
2 flats <i>bb</i> , <i>me</i> is on.....	A	B	G	B	and	E	G	and	D
3 flats <i>bbb</i> , <i>me</i> is on.....	D	E	C	E	and	A	C	and	G
4 flats <i>bbbb</i> , <i>me</i> is on.....	G	A	F	A	and	D	F	and	C
5 flats <i>bbbbb</i> , <i>me</i> is on.....	C	D	B	D	and	G	B	and	F
6 flats <i>bbbbbb</i> , <i>me</i> is on.....	F	G	E	G	and	C	E	and	B
7 flats restores to the natural.....	B	C	A	C	and	F	A	and	E

OF THE KEYS.

51. Q. How many keys are there in music ?

A. Two ; the minor or flat key, and the major or sharp key.

Q. What are the natural letters for those keys ?

A. A and C ; A for the minor or flat key, and C for the major or sharp key.

Q. How are they known ?

A. By the last note in the bass, which is always the key note or tonic. Should it be *law*, immediately below *me*, the tune is in a flat or minor key ; but if *faw*, immediately above *me*, it is in a sharp or major key ; observing that the semi-tones are always equally distant from the key note or tonic, whether it be natural, or assumes an artificial position.

ON THE MODULATION OF THE KEY.

52. The modulation or changing of the key note from one letter or given tone to another, is so frequent in regular composition, particularly in Anthems, that the performers will be very often embarrassed, unless they endeavour to acquire a knowledge or habit of discerning those changes.

The transition of the key from one letter to another is sometimes effected by gradual preparation, as by accidental flats, sharps, or naturals. When the change is gradual, the new key is announced by flats, sharps, or naturals. But if the change is sudden, the usual signs or signature at the beginning of the stave are either altered or removed, as in the Christian Song.

TRANSITION IN THE MAJOR MODE FROM ONE KEY OR LETTER TO ANOTHER.

Key of C into G, by a sharp on F.

Key of G into D, by an additional sharp on C.

The first system of music shows a transition from C major to G major. The vocal line (treble clef) has the lyrics "Or faw me faw" and includes a sharp on the F note. The bass line (bass clef) has the lyrics "Or faw". The second system shows a transition from G major to D major. The vocal line has the lyrics "Or faw me faw" and includes a sharp on the C note. The bass line has the lyrics "Or faw".

TRANSITION IN THE MINOR MODE FROM ONE KEY OR LETTER TO ANOTHER.

Key of A into E, by one sharp.

Key of E into B, by an additional sharp on C.

The first system of music shows a transition from A minor to E minor. The vocal line (treble clef) has the lyrics "Or faw me" and includes a sharp on the C note. The bass line (bass clef) has the lyrics "Or law law". The second system shows a transition from E minor to B minor. The vocal line has the lyrics "Or faw me" and includes a sharp on the C note. The bass line has the lyrics "Or law law".

MISCELLANEOUS DIRECTIONS.

53. It is as essential to good singing as to good speaking, that some words and syllables should have more stress of voice than others; and that the same syllable should be accented in singing as in speaking. Such words and syllables are called accented or emphatic. If the poetry is properly constructed, the emphatic syllable falls on the accented part of the measure; if otherwise, the emphasis of the words must be attended to, and the accent of the music neglected.

The teacher should require some lines to be rehearsed with the proper emphasis, and then sung with the same emphasis.

TAKING BREATH.

54. The breath should not be drawn in singing, any more than in speaking, in the middle of a word; nor when several notes come to one syllable should there be interruptions between them; but the several notes should be blended with smoothness, but not without distinctness. In fact, the breath should be no oftener drawn than fulness and firmness of tone require.

The practice of breathing regularly at a particular place in each measure should be specially guarded against; and also the habit of leaving the sound abruptly to take breath. The breath should be taken quickly, yet gently.

MUSICAL EXPRESSION.

55. Musical expression depends chiefly on the feeling which the singer possesses and imparts to the performance by the proper tones and correct delivery of words; hence, in singing, the teacher should select such pieces as would interest his singers, and then, by precept and example, be unwearied in his exertions to impress on them the importance of expressing the sentiment, and the great error of singing serious words in a thoughtless manner.

QUALITIES OF TONE.

56. The most essential qualities of a good tone are purity, fulness, firmness, and certainty.

Teachers should occasionally show the propriety of using correct sounds, by causing their pupils alternately to take two or more sounds which will produce discords, and then others that will produce concords; and thus exhibit the difference between them.

TO CORRECT FAULTS.

57. When a bad sound is heard from the pupil, the teacher should imitate that sound, and then contrast it with a correct sound, with the use of the appropriate organs; which will enable the pupil to see and correct the faulty sound. Teachers should, in this, be very careful to treat it in such a way as not to give umbrage, or embarrass the pupil.

RULE FOR BEATING TIME.

58. For common and compound time, confine the arm to the body, let the beat extend from the wrist forward, and perform the beat with the hand alone, straight down and straight up.

For triple time, for the first down beat, strike the edge of the hand, on the book or lap; second beat, throw the hand flat down; third beat, raise it straight up.

MELODY LESSONS.

INSTRUCTIONS TO THE TEACHER.

59. In performing melody lessons, the teacher should have his pupils to learn well the sound, the name, and the number of each note, from 1 to 8, so they can apply them in melody or harmony; take the eight notes, for instance, and apply them, 1, 2, 3, 4, 5, 6, 7, 8; 8, 7, 6, 5, 4, 3, 2, 1; the key note is numbered 1, the next 2, and so on to 8, either ascending or descending; and when you arrive at the 8th, if the piece should go beyond it, the 8th becomes 1, and is repeated as directed for the first octave.

Let your pupils take three notes, as *fav, sol, law*, or 1, 2, 3, and sound them successively, until they can sound them well; then let them alternately take 1 and 3, as *fav, law*, until they can sound them correctly; then let them go on to four notes, and teach well the difference between 2 and 3, and 3 and 4, for the first and second degrees are tones, and the next a semitone; (what is meant by a degree is the interval from one sound to another in immediate succession.) When you have thus trained the pupil, go on to the eighth sound, and another semitone will occur between the 7th and 8th sounds; (these occurrences are alone in the sharp key.) In performing flat keyed notes, you will observe that the semitones occur between the 2d and 3d, and 5th and 6th sounds, and are invariably between *me* and *fav*, and *law* and *fav*, find them where you may, (consequently, when represented by their natural letters, are between B and C and E and F.)

Then take other melody lessons of different orders, and unite all the voices well, before you attempt to make harmony by a connection of other parts; for if pupils cannot make melody, it is impossible for them to make harmony; and an attempt of this kind, too soon, is injurious; for bad voices and jargon will be the result.

60. See, in the following scale of notes, where the semitones are indicated by a (*) star.

Eight Notes.

MAJOR KEY.

Eight Notes.

MINOR KEY.

12 1 2 1 2 1 2 12 1 2 1 2 1 2 12 12 1 2 1 2 1 2 1 2 1 2 12
+ +



Two systems of musical notation for intervals. The first system is in 4/4 time with a key signature of one sharp (F#). The second system is in 2/4 time with a key signature of one sharp (F#). Both systems contain rhythmic exercises with various note values and rests, marked with '+' signs above the staves.

INTERVALS.

Two systems of musical notation for intervals. The first system is in 2/2 time with a key signature of one sharp (F#). The second system is in 6/4 time with a key signature of one flat (Bb). Both systems contain rhythmic exercises with various note values and rests, marked with '+' signs above the staves.

Tenor.

When we sing, let's tune our voice ; When we pray, let's train our words ; When we sing, let's sing in faith ; When we talk, we'll speak the truth ;
 When we talk, let's speak our joys ; When our acts are for the Lord. When we pray, let's pray in faith ; Thus becomes a noble youth.

Bass.

GENERAL OBSERVATIONS.

1. PERSONS may be well acquainted with all the various characters in psalmody, (or music;) they may also be able to sing their part in true time, and yet their performance be far from pleasing; if it is devoid of necessary embellishments, their manner and bad expression may conspire to render it disagreeable. A few plain hints, and a few general and friendly observations, we hope, will tend to correct these errors in practising vocal music.

2. Care should be taken that all the parts (when singing together) begin upon the proper pitch. If they are too high, difficulty, and perhaps discords, will be the consequence; if too low, dulness and languor. If the parts are not united by their corresponding degrees, the whole piece may be run into confusion and jargon before it ends; and perhaps the whole occasioned by an error of only one semitone in the pitch of one or more of the parts.

3. It is by no means necessary, to constitute good singers, that they should sing very loud. Each one should sing so soft as not to drown the teacher's voice, and each part so soft as will admit the other parts to be distinctly heard. If the teacher's voice cannot be heard, it cannot be imitated, (as that is the best way to modulate the voice and make it harmonious;) and if the singers of any one are so loud that they cannot hear the other parts, because of their own noise, the parts are surely not rightly proportioned, and ought to be altered.

4. When singing in concert, the bass should be sounded full, bold, and majestic, but not harsh; the tenor regular, firm, and distinct; the counter clear and plain; and the treble soft and mild, but not faint. The tenor and treble may consider the German flute, the sound of which they may endeavour to imitate, if they wish to improve the voice.

5. Flat-keyed tunes should be sung softer than sharp-keyed ones, and may be proportioned with a lighter bass; but for sharp-keyed tunes let the bass be full and strong, but never harsh.

6. The high notes, quick notes, and slurred notes, of each part, should be sung softer than the low notes, long notes, and single notes, of the same parts. All the notes included by one slur should be sung at one breath, if possible.

7. Learners should sing all parts of music somewhat softer than their leaders do, as it tends to cultivate the voice, and gives them an opportunity of following in a piece with which they are not well acquainted; but a good voice may be soon much injured by singing too loud.

8. When notes of the tenor fall below those of the bass, the tenor should be sounded strong, and the bass soft.

9 While first learning a tune, it may be sung somewhat slower than the true

time or mood of time requires, until the notes can be named and truly sounded, without looking on the book.

10. Learners are apt to give the first note, where a fuge begins, nearly double the time it ought to have, sounding a crotchet almost as long as a minim in any other part of the tune, which puts the parts in confusion by losing time; whereas the fuges ought to be moved off lively, the time decreasing, (or the notes sung quicker,) and the sound of the engaged part or parts increasing in sound as the others fall in. All solos or fuges should be sung somewhat faster than when all the parts are moving together.

11. There are but few long notes in any tune but what might be swelled with propriety. The swell is one of the greatest ornaments of vocal music, if rightly performed. All long notes of the bass should be swelled, if the other parts are singing short or quick notes at the same time. The swell should be struck plain upon the first part of the note, increase to the middle, and then decrease softly, like an echo, or die away like the sound of a bell.

12. All notes (except some in syncopation) should be called plainly by their proper names, and fairly articulated; and in applying the words, great care should be taken that they be properly pronounced, and not torn to pieces between the teeth, nor forced through the nose. Let the mouth be freely opened, but not too wide, the teeth a little asunder, and let the sound come from the lungs, and be entirely formed where they should be only distinguished, viz., on the end of the tongue. The superiority of vocal to instrumental music is, that while one only pleases the ear, the other informs the understanding.

13. When notes occur one directly above another, (called choosing notes,) and there are several singers on the part where they are, let two sing the lower, while one does the upper notes, and in the same proportion to any other number.

14. Your singers should not join in concert, until each class can sing their own part correctly.

15. Learners should beat time by a pendulum, or with their teacher, until they can beat regular time, before they attempt to beat and sing both at once; because it perplexes them to beat, name time, and sound the notes at the same time, until they have acquired a knowledge of each by itself.

16. Too long singing at a time injures the lungs.*

* A cold or cough, all kind of spirituous liquors, violent exercise, too much bile on the stomach, long fasting, the veins overcharged with impure blood, &c. &c., are destructive to the voice of one who is much in the habit of singing. An excessive use of ardent spirits will speedily ruin the best voice.

17. Some teachers are in the habit of singing too long at a time with their pupils. It is better to sing but only eight or ten tunes at a lesson, or at one time, and inform the learners the nature of the pieces and the manner in which they should be performed; and continue at them until they are understood, than to run over forty or fifty in one evening, and at the end of a quarter of schooling, perhaps few besides the teacher know a flat-keyed tune from a sharp-keyed one, what part of the anthem, &c., requires emphasis, or how to give the pitch of any tune which they have been learning, unless some one inform them. It is easy to name the notes of a tune, but it requires attention and practice to sing them correctly.

18. Learners should not be confined too long to the parts that suit their voices best, but should try occasionally the different parts, as it tends greatly to improve the voice, and gives them a knowledge of the connection of the parts, and of harmony as well as melody.* The gentlemen can change from bass to tenor, or from tenor to bass, and the ladies from treble to tenor, &c.

19. Learners should understand the tunes well by note, before they attempt to sing them to verses of poetry.

20. If different verses are applied to a piece of music while learning, it will give the learners a more complete knowledge of the tune than they can have by confining it always to the same words. Likewise applying different tunes to the same words, will have a great tendency to remove the embarrassment created by considering every short tune as a set piece to certain words or hymns.

21. When the key is transposed, there are flats and sharps placed on the staff; and when the mood of time is changed, the requisite characters are placed upon the staff.

22. There should not be any noise indulged while singing, (except the music,) as it destroys entirely the beauty of harmony, and renders the performance very difficult, (especially to new beginners;) and if it is designedly promoted, is nothing less than a proof of disrespect in the singers to the exercise, to themselves who occasion it, and to the Author of our existence.

23. The *apogiatura* is placed in some tunes, which may be used with propriety by a good voice; also the trill over some notes; but neither should be attempted

by any one until he can perform the tune well by plain notes, (as they add nothing to the time.) Indeed no one can add much to the beauty of a piece by using what are generally termed graces, unless they are in a manner natural to their voice.

24. When learning to sing, we should endeavour to cultivate the voice so as to make it soft, smooth, and round: so that, when numbers are performing in concert, there may on each part (as near as possible) appear to be but one uniform voice. Then, instead of confused jargon, it will be more like the smooth vibrations of the violin, or the soft breathings of the German flute. Yet how hard it is to make some believe soft singing is the most melodious; when, at the same time, loud singing is more like the hootings of the midnight bird than refined music.

25. The most important ornament in singing is strict decorum, with a heart deeply impressed with the great truth we utter while singing the lines, aiming at the glory of God, and the edification of one another.

26. All affectation should be banished, for it is disgusting in the performance of sacred music, and contrary to that solemnity which should accompany an exercise so near akin to that which will, through all eternity, engage the attention of those who walk in climes of bliss.

27. The nearest perfection in singing we arrive at, is to pronounce the words* and make the sounds as feeling as if the sentiments and sounds were our own. If singers, when performing a piece of music, could be as much captivated with the words and sounds as the author of the music is when composing it, the foregoing directions would be almost useless; they would pronounce, accent, swell, sing loud and soft where the words require it, make suitable gestures, and add every other necessary grace.

28. The great Jehovah, who implanted in our nature the noble faculty of vocal performance, is jealous of the use to which we apply our talents in that particular, lest we use them in a way which does not tend to glorify his name. We should therefore endeavour to improve the talent given us, and try to sing with the spirit and with the understanding, making melody in our hearts to the Lord.

* Melody is the agreeable effect which arises from the performance of a single part of music only. Harmony is the pleasing union of several sounds, or the performance of the several parts of music together.

* In singing there are a few words which should vary a little from common pronunciation, such as end in i and y; and these should vary two ways. The following method has been generally recommended: In singing, it is right to pronounce majesty, mighty, lofty, &c., something like majestee, mightee, loftee, &c.; but the sense of some other words will be destroyed by this mode of expressing them: such as sanctify, justify, glorify, &c.

DICTIONARY OF MUSICAL TERMS

Adagio, very slow; the first mood in common time.
Allegro, lively, quick; the third mood in common time.
Accent, a stress of the voice on a particular note or syllable.
Air, the tenor part; the inclination of a piece of music.
Alt, high above the stave.
Alto, or *Altus*, high counter.
Appetone, between a tone and semitone.
Affettuoso, tender; affecting; mournful; plaintive.
Andante, moderate.
Bass, the lowest part of music; grave; solemn.
Bassoon, a kind of wind instrument for bass.
Bass Viol, a large, or bass fiddle.
Breve, an ancient note, **II**, equal to two semibreves.
Canticles, divine or pious poems; songs.
Chant, to sing praises.
Chord, a sound; a concord; proportional vibrations.
Chorus, all the parts together.
Clefs, characters representing particular sounds or degrees.
Comma, a small part, as 1-4th, 1-5th, &c. of a tone.
Compose, to make tunes, or set notes for music.
Concert, many singers or instruments together.
Counter, is high treble performed in a female voice.
Couplet, both accents tied together in the same measure.
Crescendo, increasing in sounds, &c.
Da Capo, or *D. C.*, to return and close with the first strain.
Diagram, the gamut, or rudiments of music.
Diapason, an octave; an eighth degree.
Dissonance, discord; disagreement.
Duet, two parts only moving together.
Diminuendo, diminishing in sound; becoming louder.
Forte, or *For*, full; loud or strong.
Fuge, or *Fugha*, the parts of music following each other in succession.
Gamut, the scale, or rudiments of music.
Grand, full; great; complete; pleasing.
Grave, slow; solemn; mournful; most slow
Guido, a direct.
Harmony, a pleasing union of sounds.

Harmonist, a writer of harmony; a musician.
Hexameter, having six lines to a verse.
Hautboy, or *Hoboy*, a kind of wind instrument.
Inno, a hymn or song.
Intonation, giving the pitch or key of a tune.
Interval, the distance between two degrees or sounds.
Ionic, light and soft.
Keys, the most permanent sounds of the voice or instrument.
Key note, the principal or leading note of each octave.
Largo, one degree quicker than the second mood in common time.
Lima, the difference between major and minor.
Lento, slow.
Major mode, the sharp key; the great third; high; cheerful.
Major chord, an interval having more semitones than a minor chord of the same degrees.
Medius, is low treble performed in a man's voice.
Moods, certain proportions of time, &c.
Modulate, to regulate sounds; to sing in a pleasing manner
Musica, the art of music; the study or science of music.
Music, a succession of pleasing sounds; one of the liberal sciences.
Necessario, continuing like thorough-bass.
Octave, and eighth degree; five tones and two semitones.
Organ, the largest of all musical instruments.
Pastoral, rural; a shepherd's song; something pertaining to a shepherd.
Piano, or *Pia*, directs the performer to sing soft; a kind of instrument.
Pentemeter, five lines to each verse.
Pitchpipe, a small instrument for proving sounds.
Solo, one part alone.
Sonorous, loud and harmonious.
Symphony, a piece of music without words, which the instrument plays while the voices rest.
Syncope, cut off; disjointed; out of the usual order.
Synopation, notes joined in the same degree in one position.
Trill, or *Tr.*, a tune like a shake or roll.
Transposition, the changing the place of the key note.
Trio, a tune in three parts.
Violoncello, a tenor viol, 1-8th above a bass viol.



THE SACRED HARP.

PART I.

CONSISTING OF PIECES USED BY WORSHIPPING ASSEMBLIES.

BETHEL. C. M.

Psalmist, 691st Hymn.

1 Oh for a clo-ser walk with God! A calm and heavenly frame! A light to shine up-on the road That leads me to the Lamb!

2 Where is the blessedness I knew When first I saw the Lord! Where is the soul-re-fresh-ing view Of Je-sus and his word?

- 3 What peaceful hours I then enjoy'd! 4 Return, O Holy Dove, return,
How sweet their memory still! Sweet messenger of rest;
But now I find an aching void I hate the sins that made thee mourn,
The world can never fill And drove thee from my breast.
- 5 The dearest idol I have known,
Whate'er that idol be,
Help me to tear it from thy throne,
And worship only thee.
- 6 So shall my walk be close with God,
Calm and serene my frame;
So purer light shall mark the road
That leads me to the Lamb

AYLESBURY. S. M.

The God we worship now, Will guide us till we die: Will be our God while here be - low, And ours a - bove the sky.

This musical score is for the hymn 'AYLESBURY. S. M.' It consists of four staves. The first two staves are for the vocal parts, with a treble clef on the first and an alto clef on the second. The last two staves are for the keyboard accompaniment, with a treble clef on the third and a bass clef on the fourth. The time signature is 4/4. The key signature has one sharp (F#). The lyrics are written below the vocal staves.

WELLS. L. M.

Life is the time to serve the Lord, The time t'ensure the great reward; And while the lamp holds out to burn, The vilest sinner may re - turn.

This musical score is for the hymn 'WELLS. L. M.' It consists of four staves. The first two staves are for the vocal parts, with a treble clef on the first and an alto clef on the second. The last two staves are for the keyboard accompaniment, with a treble clef on the third and a bass clef on the fourth. The time signature is 4/4. The key signature has one sharp (F#). The lyrics are written below the vocal staves.

Come, humble sinner, in whose breast
A thousand thoughts revolve;

Come, with your guilt and fear oppress'd,
And make this last resolve.

Come, with your guilt and fear oppress'd,
And make this last resolve.

TRIBULATION. C. M.

Chapin.

Hymn 55, Book 2, Watts.

Death, 'tis a me-lan - choly day, To those who have no God, When the poor soul is forced a - way, To seek her last a - bode.

2 In vain to heaven she lifts her eyes,
For guilt, a heavy chain,
Still drags her downward from the skies,
To darkness, fire, and pain.

3 Awake and mourn, ye heirs of hell,
Let stubborn sinners fear;
You must be driven from earth, and dwell
A long for ever there.

4 See how the pit gapes wide for you,
And flashes in your face;
And thou, my soul, look downward too,
And sing recovering grace.

ROCHESTER. C. M.

Psalmist, 346th Hymn.

Two systems of musical notation for the hymn 'ROCHESTER'. The first system consists of two staves: a treble staff and a bass staff, both in 4/4 time with a key signature of two sharps (F# and C#). The second system also consists of two staves: a treble staff and a bass staff, both in 4/4 time with the same key signature. The lyrics are written below the staves.

Come let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one.

PROSPECT. L. M.

Psalmist, 1072d Hymn.

Graham.

Two systems of musical notation for the hymn 'PROSPECT'. The first system consists of two staves: a treble staff and a bass staff, both in 3/4 time with a key signature of one sharp (F#). The second system also consists of two staves: a treble staff and a bass staff, both in 3/4 time with the same key signature. The lyrics are written below the staves.

Why should we start, or fear to die! What tim'rous worms we mortals are! Death is the gate of end - less joy, And yet we dread to enter there.



1 Grace! 'tis a charm-ing sound! Har-mo-nious to the ear! Heav'n with the e-cho shall re-sound, And all the earth shall hear.

2 Grace first con-trived the way To save re-bellious man; And all the steps that grace dis-play, Which drew the wondrous plan.

3 Grace first inscribed my name
In God's eternal book;
'Twas grace that gave me to the Lamb,
Who all my sorrows took.

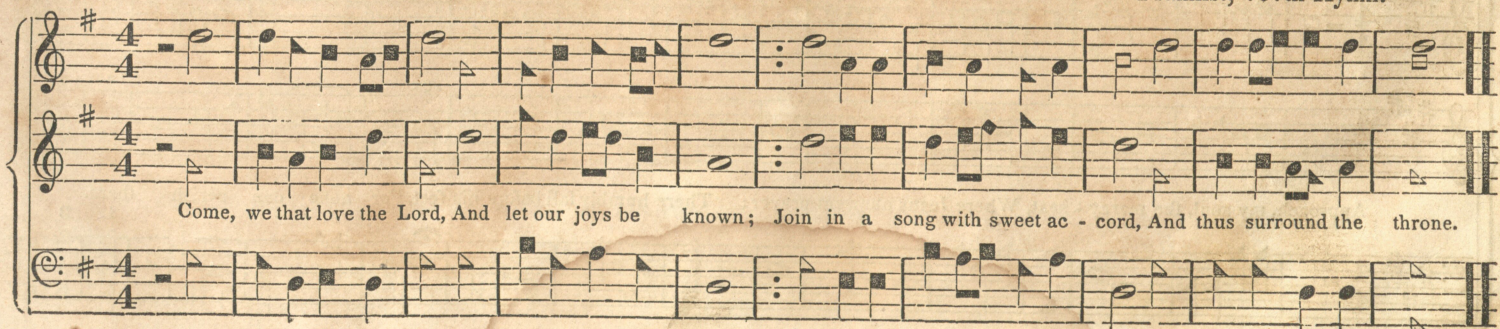
4 Grace led my roving feet
To tread the heavenly road;
And new supplies each hour I meet,
While pressing on to God.

5 Grace taught my soul to pray,
And made my eyes o'erflow;
'Twas grace that kept me to this day,
And will not let me go.

6 Grace all the work shall crown,
Through everlasting days;
It lays in heaven the topmost stone,
And well deserves the praise.

WEBSTER. S. M.

Psalmist, 767th Hymn.



Come, we that love the Lord, And let our joys be known; Join in a song with sweet ac-cord, And thus surround the throne.

CORINTH. L. M.

Psalmist, 554th Hymn.

John Massengale.

Je-sus, and shall it ever be—A mor-tal man ashamed of thee! Whose glories shine thro' endless days!
Ashamed of thee, whom angels praise,

PETERBOROUGH. C. M.

Baptist Harmony, p. 2.

Approach, my soul, the mercy - seat, Where Jesus answers prayer; There humbly fall before his feet, For none can perish there.

WEeping SAVIOUR. S. M.

Psalmist, 471st Hymn. E. J. King.

33

Did Christ o'er sinners weep? And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from every eye.

The musical score for 'Weeping Saviour' consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests. There are repeat signs and first/second endings indicated by '1' and '2' at the end of the piece.

ABBEVILLE. S. M.

Psalmist, 362d Hymn. E. J. King.

Come, Ho - ly Spi - rit, come, With en - er - gy di - vine, And on this poor be - night - ed soul, With beams of mer - cy shine.

The musical score for 'Abbeville' consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests. There are repeat signs and first/second endings indicated by '1' and '2' at the end of the piece.

HAMILTON. L. M.

Zion Songster, p. 222.

B. F. White.

Musical score for the hymn "HAMILTON" in L. M. meter. The score is written for three parts: Treble (right hand), Treble (left hand), and Bass. The key signature is one sharp (F#), and the time signature is 3/4. The melody is simple and hymn-like, with a final double bar line at the end of the first line.

Come, all who love the Lord indeed, Who are from sin and bondage freed; Submit to all the ways of God, And walk the narrow happy road.

BLEEDING SAVIOUR. C. M.

Psalmist, 472d Hymn.

Z. Chambless.

Musical score for the hymn "BLEEDING SAVIOUR" in C. M. meter. The score is written for three parts: Treble (right hand), Treble (left hand), and Bass. The key signature is one sharp (F#), and the time signature is 3/2. The melody is more complex than the first hymn, with a final double bar line at the end of the first line.

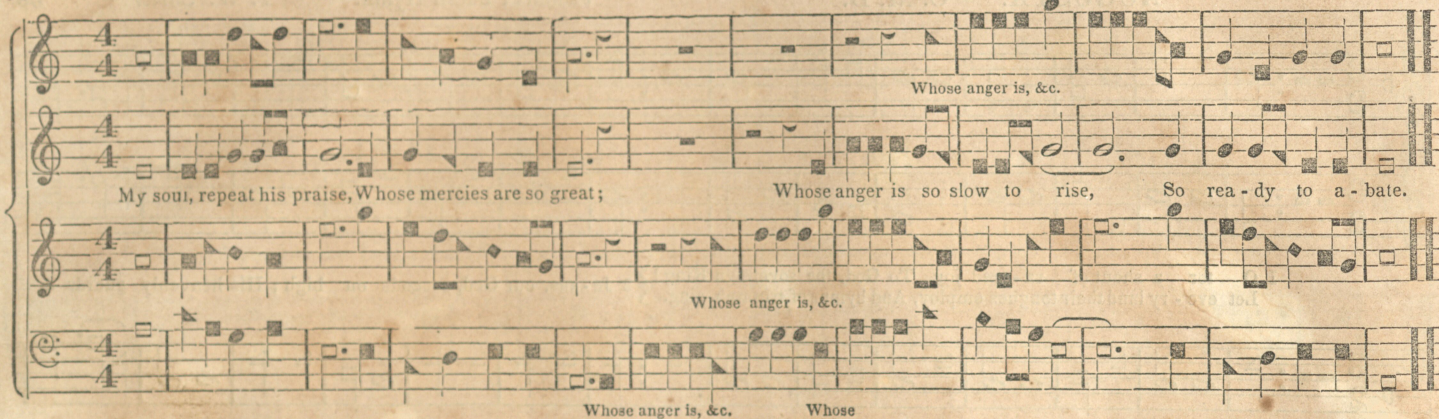
A las! and did my Saviour bleed, And did my Sovereign die? Would he de-vote that sacred head For such a worm as I?

1 O for a shout of sa-cred joy To God, the sovereign King!
 Let eve-ry land their tongues employ, And hymns of triumph sing. } 2 Je-sus, our God, ascends on high; His heavenly guards a-

round At-tend him ri-sing through the sky, With trum-pet's joy-ful sound.

3 While angels shout and praise their King,
 Let mortals learn their strains;
 Let all the earth his honours sing;
 O'er all the earth he reigns.

4 Speak forth his praise with awe profound
 Let knowledge guide the song;
 Nor mock him with a solemn sound
 Upon a thoughtless tongue



Whose anger is, &c.

My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate.

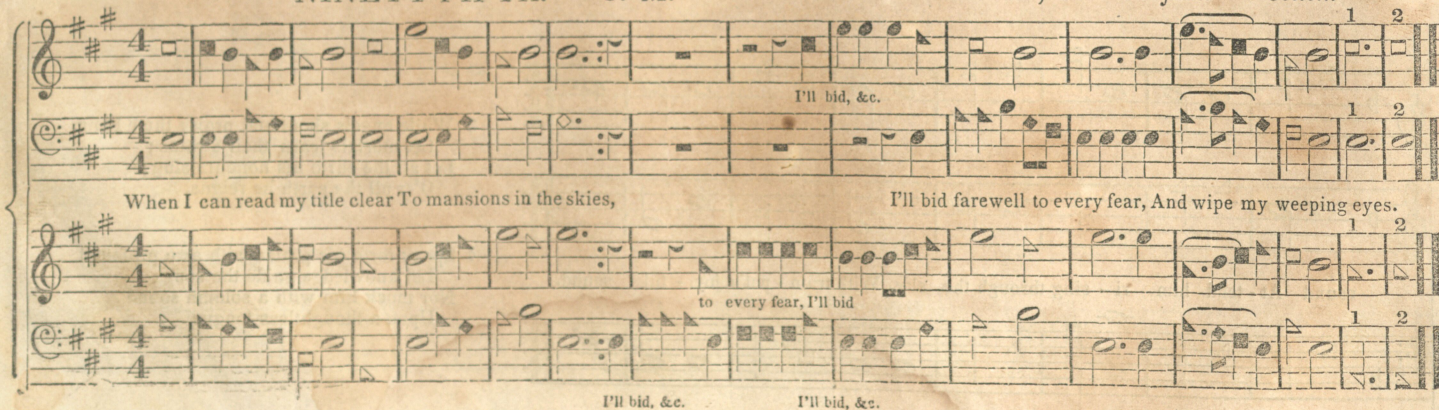
Whose anger is, &c.

Whose anger is, &c.

NINETY-FIFTH. C. M.

Psalmist, 1156th Hymn.

Colton.



I'll bid, &c.

When I can read my title clear To mansions in the skies, I'll bid farewell to every fear, And wipe my weeping eyes.

to every fear, I'll bid

I'll bid, &c.

Why should we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

LIVERPOOL. C. M.

Mercer's Cluster, p. 146.

M. C. H. Davis.

1 Young people all, at - ten-tion give, And hear what I shall say; I wish your souls with Christ to live, In ev - er-last-ing day.

2 Re-mem - ber you are hast'ning on To death's dark, gloomy shade; Your joys on earth will soon be gone, Your flesh in dust be laid.

WINTER. C. M.

His hoary frost, his flee - cy snow, Descend and clothe the ground; The liquid streams for - bear to flow, In i - cy fet - ters bound.

The musical score for 'WINTER. C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in a soprano and alto clef, while the accompaniment is in a treble and bass clef. The lyrics are printed below the second staff.

WINDHAM. L. M.

Read.

Psalmist, 686th Hymn.

Broad is the road that leads to death, And thousands walk together there; But wisdom shows a narrow path, With here and there a tra - vel - ler.

The musical score for 'WINDHAM. L. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The melody is written in a soprano and alto clef, while the accompaniment is in a treble and bass clef. The lyrics are printed below the second staff.

DETROIT. C. M

39

Handwritten notes in the top left corner: 14, 3117, .W59, 53, 1844.

The musical score is for a hymn in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The first two staves are for the vocal parts, and the third is for the piano accompaniment. The lyrics are: "Do not I love thee, O my Lord? Behold my heart, and see, And turn each cur-sed i-dol out, That dares to rival thee." The piece ends with a double bar line and repeat signs.

WATCHMAN. S. M.

Meth. H. B. 149.

The musical score is for a hymn in 2/2 time with a key signature of two flats (Bb and Eb). It consists of three staves. The first two staves are for the vocal parts, and the third is for the piano accompaniment. The lyrics are: "A charge to keep I have, A God to glori-fy, A nev-er-dy-ing soul to save, And fit it for the sky." The piece ends with a double bar line and repeat signs.

Blow ye the trumpet, blow, The glad - ly solemn sound, Let all the nations know, To earth's remotest bounds,

The first system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. All staves are in 4/4 time. The music is written in a simple, hymn-like style with many eighth and sixteenth notes. The lyrics are written below the staves.

The year Re - turn, 1 2

The year The year Re - turn, 1 2

The year of ju - bi - lee is come, The year of ju - bi - lee is come; Re - turn, ye ran - som'd sin - ners, home. 1 2

The second system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. All staves are in 4/4 time. The music continues from the first system. The lyrics are written below the staves. The system ends with a double bar line and a repeat sign.

First system of musical notation. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the first treble staff, and the bass line is in the third staff. The lyrics are written below the second staff.

Come, humble sinner, in whose breast A thousand thoughts revolve; And make this last resolve, And
Come, with your guilt and fear oppress'd,

Second system of musical notation. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody continues from the first system. The lyrics are written below the second staff.

make this last re - solve, Come with your guilt and fear oppress'd, And make this last re - solve, :||

CLAMANDA. L. M. D.

First system of the musical score. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The treble staff contains a piano accompaniment. The vocal staff has two parts, with lyrics written below. The bass staff contains a piano accompaniment. The lyrics are: "Say, now, ye love-ly, so - cial band, Who walk the way to Ca - naan's land; } Oh! have you ven - tured
Ye who have fled from So - dom's plain, Say, do you wish to turn a - gain! }

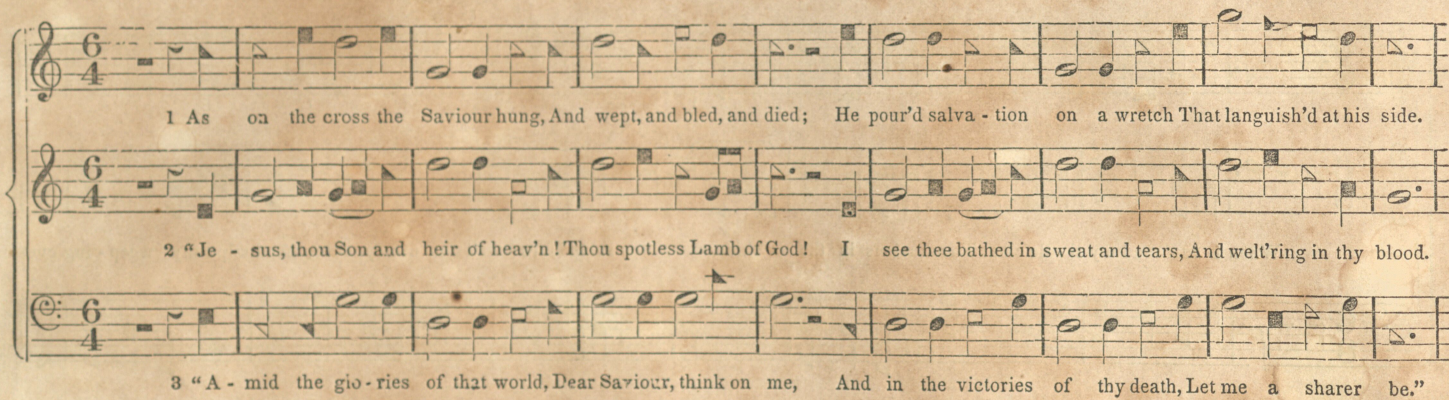
Second system of the musical score. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The treble staff contains a piano accompaniment. The vocal staff has two parts, with lyrics written below. The bass staff contains a piano accompaniment. The lyrics are: "to the field, Well arm'd, with helmet, sword, and shield! And shall the world, with dread alarms, Com - pel you now to ground your arms?"

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. The melody is written across all three staves. Below the staves, the lyrics are printed: "When I can read my ti - tle clear To mansions in the skies, I'll bid fare - well to eve-ry fear, And wipe my weep - ing eyes."

When I can read my ti - tle clear To mansions in the skies, I'll bid fare - well to eve-ry fear, And wipe my weep - ing eyes.

The second system of the musical score also consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The time signature changes from 6/8 to 3/4 in the first measure and back to 6/8 in the second measure. The bottom staff is in bass clef with the same key signature and time signature changes. The melody continues across the staves. Below the staves, the lyrics are printed: "I'll bid fare - well to eve - ry fear, I'll bid fare - well to eve-ry fear, And wipe my weep - ing eyes."

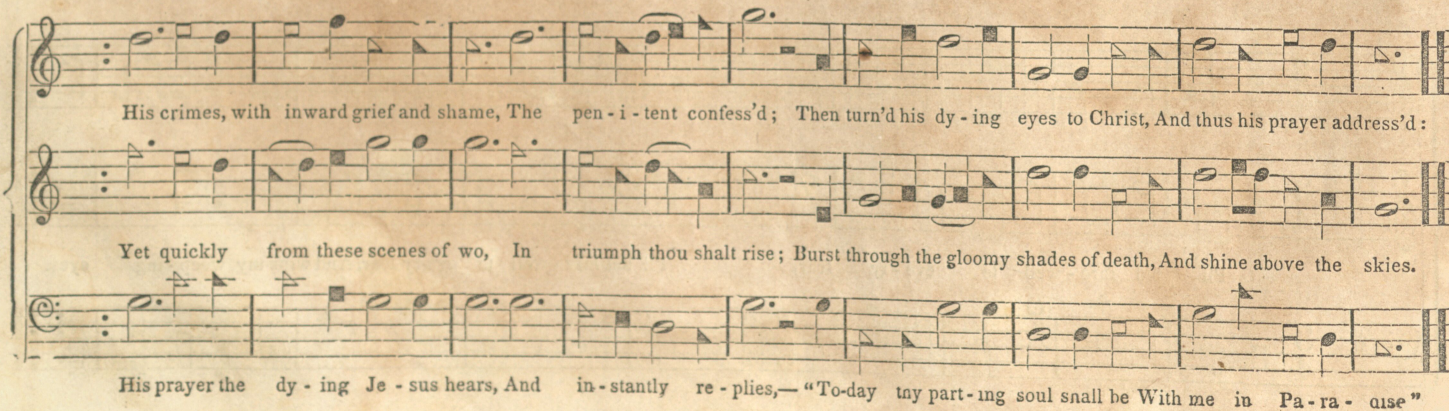
I'll bid fare - well to eve - ry fear, I'll bid fare - well to eve-ry fear, And wipe my weep - ing eyes.



1 As on the cross the Saviour hung, And wept, and bled, and died; He pour'd salva - tion on a wretch That languish'd at his side.

2 "Je - sus, thou Son and heir of heav'n! Thou spotless Lamb of God! I see thee bathed in sweat and tears, And welt'ring in thy blood.

3 "A - mid the glo - ries of that world, Dear Saviour, think on me, And in the victories of thy death, Let me a sharer be."



His crimes, with inward grief and shame, The pen - i - tent confess'd; Then turn'd his dy - ing eyes to Christ, And thus his prayer address'd:

Yet quickly from these scenes of wo, In triumph thou shalt rise; Burst through the gloomy shades of death, And shine above the skies.

His prayer the dy - ing Je - sus hears, And in - stantly re - plies,—"To-day thy part - ing soul shall be With me in Pa - ra - use"

1 A - mazing grace ! (how sweet the sound) That saved a wretch like me ! I once was lost, but now am found, Was blind, but now I see.

2 'Twas grace that taught my heart to fear, And grace my fears relieved : How precious did that grace ap - pear, The hour I first believed !

- 3 Through many dangers, toils, and snares, I have already come ;
 'Tis grace has brought me safe thus far, And grace will lead me home.
- 4 The Lord has promised good to me, His word my hope secures ;
 He will my shield and portion be, As long as life endures.
- 5 Yes, when this flesh and heart shall And mortal life shall cease, [fail,
 I shall possess, within the veil, A life of joy and peace.
- 6 The earth shall soon dissolve like snow, The sun forbear to shine ;
 But God, who call'd me here below, Will be for ever mine.

SUPPLICATION. L. M.

Psalmist, 467th Hymn. 51st Psalm, Watts.

O Thou who hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with an - gry look, But blot their mem'ry from thy book.

Mrs. Julia

Lord, what is man, poor feeble man? Born of the earth at first; His life a shadow, light and vain, Still hast'ning to the dust.

HANOVER. C. M.

Baptist Harmony, p. 247.

Come, humble sinner, in whose breast
A thousand thoughts revolve,
Come, with your guilt and fear oppress'd,
And make this last resolve.

PRIMROSE. C. M.

Hymn 88, B 2, Watts.

Chapin.

47

1 Sal - vation! Oh, the joy-ful sound! 'Tis pleasure to our ears; A sovereign balm for eve-ry wound, A cordial for our fears.

2 Buried in sor - row and in sin, At hell's dark door we lay, But we a - rise by grace divine, To see a heav'nly day.

3 Sal - vation! let the echo fly The spacious earth a - round, While all the ar - mies of the sky Conspire to raise the sound.

IDUMEA. S. M.

Meth. H. B. p. 231.

Davison.

And am I born to die? To lay this bo - dy down? And must my trem - bling spi - rit fly In - to a world un - known?

DEVOTION. L. M.

Three staves of music in 4/4 time. The first two staves are treble clef, and the third is bass clef. The music features a melody with various note values and rests, ending with a double bar line and a repeat sign. The lyrics are written below the staves.

Sweet is the day of sacred rest, No mortal care shall seize my breast. O may my heart in tune be found, Like David's harp of solemn sound.

KEDRON. L. M.

Dare.

Three staves of music in 4/4 time. The first two staves are treble clef, and the third is bass clef. The music features a melody with various note values and rests, ending with a double bar line and a repeat sign. The lyrics are written below the staves.

Thou Man of grief, remember me; Thou never canst thyself forget Thy last ex-piring ag-o-ny—Thy fainting pangs and bloody sweat.

OLD HUNDRED. L. M.

49

O come, loud anthems let us sing,
Loud thanks to our Al - mighty King;
For we our voices high should raise,
When our salvation's Rock we praise.

MEAR. C. M.

Will God for ev - er cast us off? His wrath for ev - er smoke Against the people of his love, His lit - tle cho - sen flock?

CONSOLATION. C. M.

Hymn 6, B. 2, Watts.

Dean.

1 Once more, my soul, the ris - ing day Salutes thy wak - ing eyes; Once more, my voice, thy tri - bute pay To him that rules the skies.

2 Night un - to night his name re - peats, The day renews the sound, Wide as the heav'n on which he sits, To turn the sea - sons round

3 'Tis he supports my mortal frame,
My tongue shall speak his praise;
My sins would rouse his wrath to flame,
And yet his wrath delays.

4 On a poor worm thy pow'r might tread,
And I could ne'er withstand;
Thy justice might have crush'd me dead,
But mercy held thine hand.

5 A thousand wretched souls are fled,
Since the last setting sun,
And yet thou length'nest out my thread,
And yet my moments run.

6 Dear God, let all my hours be thine,
Whilst I enjoy the light,
Then shall my sun in smiles decline,
And bring a pleasant night.

DISTRESS. L. M.

Psalmist, 108th Hymn.

So fades the lovely blooming flow'r, Frail, smiling solace of an hour; So soon our transient comforts fly, And pleasure only blooms to die.

1 Afflictions, though they seem severe, Are oft in mercy sent,
They stopp'd the prodigal's career, And caused him to repent. } 2 Although he no re-lent-ing felt Till he had spent his store, His stubborn heart be-

gan to melt When famine pinch'd him sore.

3 What have I gain'd by sin, he said,
But hunger, shame, and fear?
My father's house abounds with bread,
Whilst I am starving here.

4 I'll go and tell him all I've done,
Fall down before his face,
Not worthy to be call'd his son,
I'll ask a servant's place.

5 He saw his son returning back,
He look'd, he ran, he smiled,
And threw his arms around the neck
Of his rebellious child.

6 Father, I've sinn'd, but O forgive!
And thus the father said:
Rejoice, my house! my son's alive,
For whom I mourn'd as dead.

7 Now let the fatted calf be slain,
Go spread the news around,
My son was dead, but lives again,
Was lost, but now is found.

8 'Tis thus the Lord himself reveals,
To call poor sinners home;
More than the father's love he feels,
And bids the sinner come.

*all
Proin*



Four staves of music in 4/4 time, key of D major (one sharp). The melody is written on the first staff, and the accompaniment is on the second, third, and fourth staves. The lyrics are written below the second staff.

Come, ye that love the Lord, And let your joys be known; Join in a song with sweet ac-cord, And thus surround the throne, :||

CHARLESTOWN. 8, 7.



Three staves of music in 6/4 time, key of B-flat major (two flats). The melody is written on the first staff, and the accompaniment is on the second and third staves. The lyrics are written below the second staff. There is a handwritten 'L. 120' in the left margin.

Mercy, O thou Son of Da-vid, Thus poor blind Bar-timeus pray'd; O - thers by thy grace are sav-ed, Now to me af - ford thine aid.

JERUSALEM. L. M.

Baptist Harmony, p. 70.

53

1 Je - sus, my all, to heav'n is gone, He whom I fix my hopes up - on; }
His track I see, and I'll pur - sue The narrow way till him I view. }

2 The way the ho - ly prophets went; The road that leads from banishment; }
The King's highway of ho - li - ness, I'll go, for all his paths are peace. }

I'm on my journey home, to the new Jeru -

I'm on my journey home, to the new Je - ru - salem.

sa - lem. ::

So fare you well, ::

I am go - ing home.

3 This is the way I long have sought,
And mourn'd because I found it not;
My grief a burden long has been,
Because I was not saved from sin.

4 The more I strove against its power,
I felt its weight and guilt the more;
Till late I heard my Saviour say,
"Come hither, soul, I AM THE WAY."

5 Lo! glad I come, and thou, blest Lamb,
Shalt take me to thee, whose I am;
Nothing but sin have I to give,
Nothing but love shalt I receive.

6 Then will I tell to sinners round,
What a dear Saviour I have found;
I'll point to thy redeeming blood,
And say, "Behold the way to God!"

GEORGIA. C. M.

Re-turn, O God of love, re - turn, Earth is a tire - some place ; How long shall we, thy children, mourn Our absence from thy face ?

The musical score for 'GEORGIA. C. M.' is written for four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are placed between the staves, corresponding to the musical phrases.

IMANDRA NEW. 11s.

Dover Selection, p. 196.

Farewell, my dear brethren, the time is at hand, Our several engagements now call us away
When we must be parted from this social band : Our parting is needful, and we must obey.

The musical score for 'IMANDRA NEW. 11s.' is written for four staves. The top two staves are in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are placed between the staves, corresponding to the musical phrases.

PARIS. L. M.

55

This spacious earth is all the Lord's, And men, and worms, and beasts, and birds; He rais'd the buildings on the seas, And gave it for their dwelling-place.

The musical score for 'PARIS. L. M.' consists of four staves. The first two staves are for the vocal melody, with a treble clef and a key signature of two sharps (F# and C#). The third and fourth staves are for the basso continuo, with a bass clef and a key signature of two sharps. The time signature is 4/4. The music is written in a style typical of 18th-century hymnals, with square notes and a clear, simple melody.

VERNON. L. M.

Come, O thou travel - ler unknown, Whom still I hold, but cannot see; } With thee, all night, I mean to stay, And wrestle till the break of day.
My company be - fore is gone, And I am left alone with thee: }

The musical score for 'VERNON. L. M.' consists of four staves. The first two staves are for the vocal melody, with a treble clef and a key signature of one sharp (F#). The third and fourth staves are for the basso continuo, with a bass clef and a key signature of one sharp. The time signature is 2/4. The music is written in a style typical of 18th-century hymnals, with square notes and a clear, simple melody. The lyrics are written below the staves, with a large brace grouping the first two lines of the verse.

1 How sweet the name of Jesus sounds In a be-liever's ear; It soothes his sorrows, heals his wounds, And drives away his fear.

2 It makes the wounded spi - rit whole, And calms the troubled breast; 'Tis manna to the hungry soul, And to the weary rest.

The first system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 6/4 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many eighth and sixteenth notes.

And drives a-way his fear. :|| It soothes his sorrows, heals his wounds, And drives a-way his fear.

And to the wea-ry rest. :|| 'Tis man-na to the hungry soul, And to the wea-ry rest.

The second system also consists of three staves, continuing the melody and accompaniment from the first system. It includes repeat signs (:||) at the end of the first two lines of music.

- 3 Dear name! the rock on which I build, My shield and hiding-place;
My never-failing treasury, fill'd With boundless stores of grace.
- 4 Jesus! my shepherd, husband, friend, My prophet, priest, and king;
My Lord, my life, my way, my end, Accept the praise I bring.
- 5 Weak is the effort of my heart, And cold my warmest thought;
But when I see thee as thou art, I'll praise thee as I ought.
- 6 Till then I would thy love proclaim With every fleeting breath;
And may the music of thy name Refresh my soul in death.

1 Am I a sol-dier of the cross, A follower of the Lamb? }
 And shall I fear to own his cause, Or blush to speak his name? }

2 Must I be car-ried to the skies On flow'ry beds of ease, While

others fought to win the prize, And sail'd through bloody seas?

3 Are there no foes for me to face?
 Must I not stem the flood?
 Is this vile world a friend to grace,
 To help me on to God?

4 Sure I must fight, if I would reign:—
 Increase my courage, Lord;
 I'll bear the toil, endure the pain,
 Supported by thy word.

5 Thy saints, in all this glorious war,
 Shall conquer, though they die;
 They see the triumph from afar,
 And seize it with their eye.

6 When that illustrious day shall rise,
 And all thine armies shine
 In robes of victory through the skies,
 The glory shall be thine.

Second Treble.

Je - sus, thou art the sinner's friend, As such I look to thee; Now in the bowels of thy love, O Lord, remember me!

Soft.

O Lord, remem-ber me! O Lord, remem-ber me! Now in the bowels of thy love, O Lord, re-mem-ber me.

1 Brethren, we have met to worship, And a - dore the Lord our God; } All is vain, unless the Spirit Of the Holy One come down;
Will you pray with all your power, While we try to preach the word? } Brethren, pray, and

ho - ly manna Will be shower'd all a - round.

2 Brethren, see poor sinners round you,
Trembling on the brink of wo;
Death is coming, hell is moving,—
Can you bear to let them go?
See our fathers, see our mothers,
And our children sinking down;
Brethren, pray, and holy manna
Will be shower'd all around.

3 Sisters, will you join and help us?
Moses' sisters aided him;
Will you help the trembling mourners,
Who are struggling hard with sin?
Tell them all about the Saviour,
Tell them that he will be found;
Sisters, pray, and holy manna
Will be shower'd all around.

4 Is there here a trembling jailer,
Seeking grace, and fill'd with fears?
Is there here a weeping Mary,
Pouring forth a flood of tears?
Brethren, join your cries to help them;
Sisters, let your prayers abound;
Pray, O pray that holy manna
May be scatter'd all around.

5 Let us love our God supremely,
Let us love each other too;
Let us love and pray for sinners,
Till our God makes all things new:
Then he'll call us home to heaven,
At his table we'll sit down;
Christ will gird himself, and serve us
With sweet manna all around.

1 How pleasant, How di - vine - ly fair, O Lord of hosts, thy dwell-ings are! With long de - sire my spi - rit faints,

To meet th'as - semblies of thy saints.

- 2 My flesh would rest in thine abode,
My panting heart cries out for God;
My God! my King! why should I be
So far from all my joys and thee!
- 3 Blest are the souls that find a place
Within the temple of thy grace;
There they behold thy gentler rays,
And seek thy face, and learn thy praise.

- 4 Blest are the men whose hearts are set
To find the way to Zion's gate;
God is their strength; and through the road
They lean upon their helper, God.
- 5 Cheerful they walk with growing strength,
Till all shall meet in heav'n at length,
Till all before thy face appear,
And join in nobler worship there.

SWEET RIVERS. C. M.

Baptist Harmony, p. 468. *More.*

61

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staves and a supporting bass line. The lyrics are written below the staves.

Sweet ri - vers of re - deem - ing love, Lie just be - fore mine eye, }
Had I the pi - nions of a dove, I'd to those ri - vers fly; } I'd rise su - pe - rior to my pain,

The second system of the musical score continues the melody and bass line from the first system. It also consists of three staves in treble and bass clef with a key signature of one flat and a 4/4 time signature. The lyrics continue below the staves.

With joy out - strip the wind, I'd cross o'er Jor - dan's storm - y waves, And leave the world be - hind.

1 My Christian friends, in bonds of love, Whose hearts in sweetest union join, } 2 Your company's sweet, your union dear, Yet
Your friendship's like a drawing band, Yet we must take the parting hand. } Your words delightful to my ear

3 How sweet the hours have pass'd away, Since we have met to sing and pray; } 4 Oh, could I stay with friends so kind, But
How loath we are to leave the place Where Jesus shows his smiling face. } How would it cheer my drooping mind!

when I see that we must part,
You draw like cords around my heart.

duty makes me understand,
That we must take the parting hand.

5 And since it is God's holy will,
We must be parted for a while,
In sweet submission, all as one,
We'll say, our Father's will be done.

6 My youthful friends, in Christian ties,
Who seek for mansions in the skies,
Fight on, we'll gain that happy shore,
Where parting will be known no more.

7 How oft I've seen your flowing tears,
And heard you tell your hopes and fears!
Your hearts with love were seen to flame,
Which makes me hope we'll meet again.

8 Ye mourning souls, lift up your eyes
To glorious mansions in the skies;
O trust his grace—in Canaan's land
We'll no more take the parting hand.

9 And now, my friends, both old and young,
I hope in Christ you'll still go on;
And if on earth we meet no more,
O may we meet on Canaan's shore.

10 I hope you'll all remember me,
If you on earth no more I see;
An interest in your prayers I crave,
That we may meet beyond the grave.

11 O glorious day! O blessed hope!
My soul leaps forward at the thought,
When, on that happy, happy land,
We'll no more take the parting hand.

12 But with our blessed, holy Lord,
We'll shout and sing with one accord;
And there we'll all with Jesus dwell.
So, loving Christians, fare you well!

CORONATION. C. M.

63

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The second staff is a bass clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the third staff.

All hail the power of Je - sus' name, Let an - gels prostrate fall; Bring forth the roy - al di - a - dem, And

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The second staff is a bass clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the third staff.

crown him Lord of all. Bring forth the roy - al di - a - dem, And crown him Lord of all.

The Lord in-to his garden come, The spices yield a rich perfume, The spices yield a rich perfume, The li-lies grow and thrive;

This musical system consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The lyrics are written below the staves, aligned with the notes.

Refreshing showers of grace divine, From Jesus flow to every vine, From Jesus flow to every vine, Which make the dead re-vive

This musical system also consists of three staves in the same key signature and time signature as the first system. It includes first and second endings, indicated by the numbers '1' and '2' above the final notes of the top and middle staves. The lyrics are written below the staves.

SWEET PROSPECT. C. M.

Psalmist, 1173d Hymn.

65

On Jor - dan's stormy banks I stand, And cast a wish - ful eye,
 To Ca - naan's fair and hap - py land, Where my pos - ses - sions lie. } Oh the trans - port - ing, rapturous scene, That

The first system of the musical score for 'Sweet Prospect'. It consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with a large closing brace on the right side of the first two staves.

ri - ses to my sight, Sweet fields ar - ray'd in liv - ing green, And ri - vers of de - light.

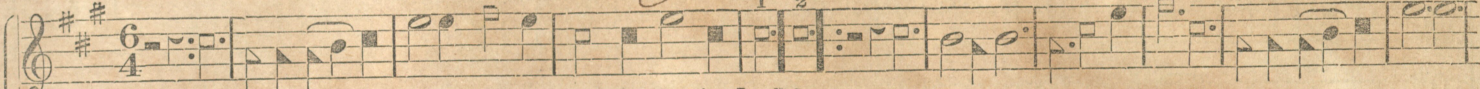
The second system of the musical score. It also consists of three staves in treble and bass clefs with a key signature of one sharp and a 6/4 time signature. The lyrics continue below the staves. The system ends with a double bar line on the top two staves.

My days, my weeks, my months, my years, Fly rapid as the whirling spheres, :: Around the stea-dy pole; Time, like the tide, its motion

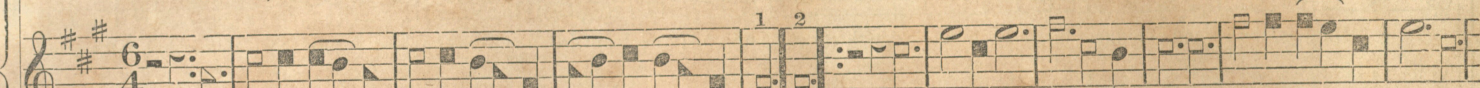
keeps, And I must launch thro' endless deeps, :: Where endless a - ges roll.

- 2 The grave is near the cradle seen,
How swift the moments pass between!
And whisper, as they fly,
Unthinking man, remember this,
Though fond of sublunary bliss,
That you must groan and die.
- 3 My soul, attend the solemn call,
Thine earthly tent must shortly fall,
And thou must take thy flight
Beyond the vast expansive blue,
To sing above, as angels do,
Or sink in endless night.

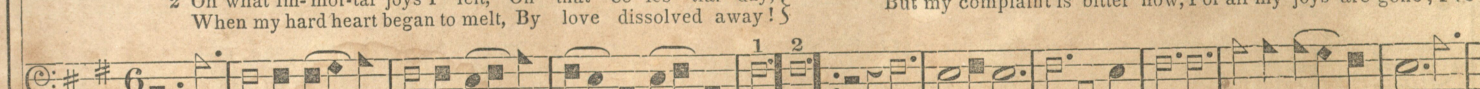
Melrose



1 Oh, once I had a glorious view Of my redeem - ing Lord; } But now I have a deeper stroke Than all my groanings are; My
He said, I'll be a God to you, And I believed his word. }



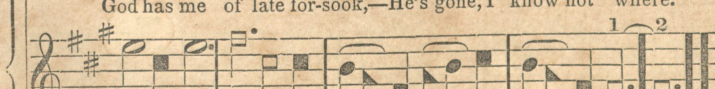
2 Oh what im-mor-tal joys I felt, On that ce-les-tial day, } But my complaint is bitter now, For all my joys are gone; I've
When my hard heart began to melt, By love dissolved away! }



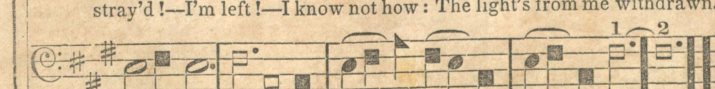
Henry J. Gardner



God has me of late for-sook,—He's gone, I know not where.



stray'd!—I'm left!—I know not how: The light's from me withdrawn.



3 Once I could joy the saints to meet, 5 I forward go in duty's way,
To me they were most dear; But can't perceive him there;
I then could stoop to wash their feet, Then backwards on the road I stray,
And shed a joyful tear: But cannot find him there:
But now I meet them as the rest, On the left hand, where he doth work,
And with them joyless stay; Among the wicked crew,
My conversation's spiritless, And on the right, I find him not,
Or else I've naught to say. Among the favour'd few.

4 I once could mourn o'er dying men, 6 What shall I do?—shall I lie down,
And long'd their souls to win; And sink in deep despair?
I travell'd for their poor children, Will he for ever wear a frown,
And warn'd them of their sin: Nor hear my feeble pray'r?
But now my heart's so careless grown, No: he will put his strength in me,
Although they're drown'd in vice, He knows the way I've stroll'd;
My bowels o'er them cease to yearn— And when I'm tried sufficiently,
My tears have left mine eyes. I shall come forth as gold.

SALEM. D.M.

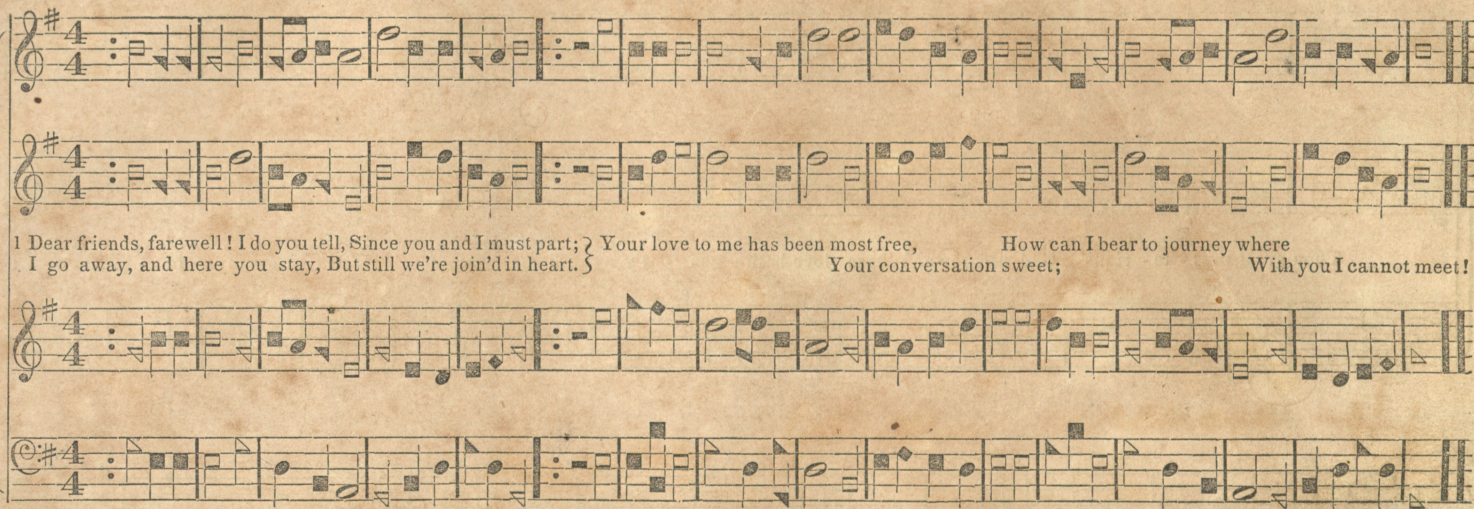
Meth. H. B. p. 455, and Psalmist, 232d Hymn.

He dies, the Friend of sinners dies! Lo, Salem's daughters weep around; A solemn darkness veils the skies, A sudden trembling shakes the ground.

MIDDLEBURY. 6, 6, 9.

Meth. Hymn Book, p. 357.

Come away to the skies, And rejoice in the day thou wast born; Come exulting away,
My beloved, a - rise, On this festival day, And with singing to Zion return.



1 Dear friends, farewell! I do you tell, Since you and I must part; } Your love to me has been most free, How can I bear to journey where
I go away, and here you stay, But still we're join'd in heart. } Your conversation sweet; With you I cannot meet!

| | | | |
|--|--|---|---|
| 2 Yet do I find my heart inclined
To do my work below:
When Christ doth call, I trust I shall
Be ready then to go.
I leave you all, both great and small,
In Christ's encircling arms,
Who can you save from the cold grave,
And shield you from all harms. | 3 I trust you'll pray, both night and day,
And keep your garments white,
For you and me, that we may be
The children of the light.
If you die first, anon you must,
The will of God be done;
I hope the Lord will you reward,
With an immortal crown. | 4 If I'm call'd home whilst I am gone,
Indulge no tears for me;
I hope to sing and praise my King,
To all eternity.
Millions of years over the spheres
Shall pass in sweet repose,
While beauty bright unto my sight
Thy sacred sweets disclose. | 5 I long to go,—then farewell, wo,
My soul will be at rest;
No more shall I complain or sigh,
But taste the heavenly feast.
O may we meet, and be complete,
And long together dwell,
And serve the Lord with one accord,
And so, dear friends, farewell! |
|--|--|---|---|

Thou great, mys - te - rious God unknown, Whose love hath gen - tly led me on, E'en from my in - fant days;

The first system of the hymn is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The melody is primarily in the treble staff, with accompaniment in the grand and bass staves. The lyrics are placed below the grand staff.

My inmost soul ex - pose to view, And tell me if I ev - er knew Thy jus - ti - fy - ing grace.

The second system continues the hymn in the same 2/4 time and key signature. It also consists of three staves: treble, grand, and bass. The melody continues in the treble staff. The lyrics are placed below the grand staff. The system concludes with a double bar line and first/second endings marked with '1' and '2' above the notes.

My soul forsakes her vain delight, And bids the world farewell, Base as the dirt beneath thy feet, And mischievous as hell. No longer will I

ask your love, Nor seek your friend - ship more; The hap - pi - ness that I ap - prove Is not with - in your pow'r.

Ye weary, heavy-laden souls, Who are oppress'd and sore, } Tho' chilling winds and beating rains, And enemies surrounding us,
 Ye travellers thro' the wilderness To Canaan's peaceful shore } And waters deep and cold, Take courage and be bold.

BELLEVUE. 11s.

Mercer's Cluster, p. 411.

Z. Chambless.

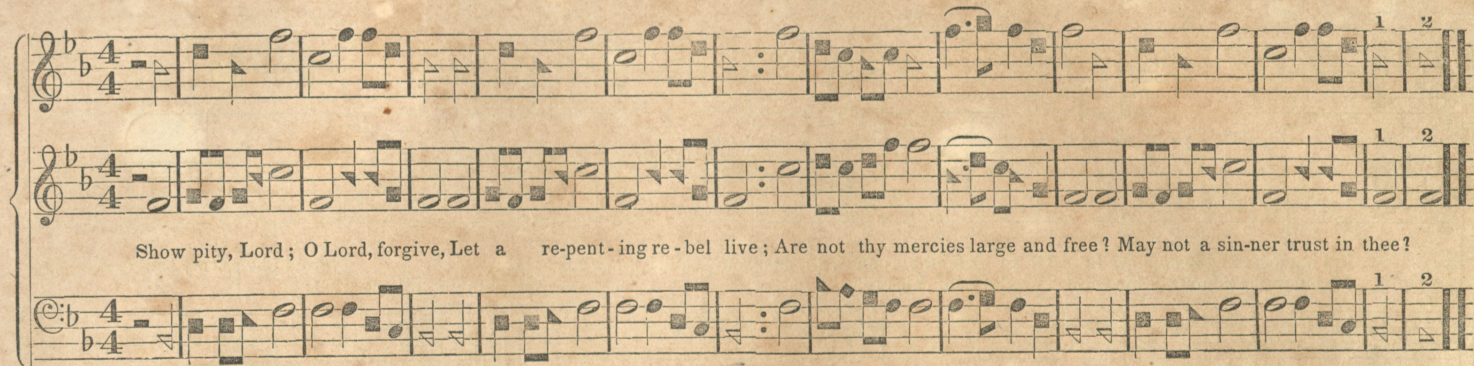
How firm a foundation, ye saints of the Lord,
 Is laid for your faith in his excellent word,
 What more can he say, than to you he hath said,
 You who unto Jesus for refuge have fled.

CUSSETA. L. M.

Psalmist, 484th Hymn.

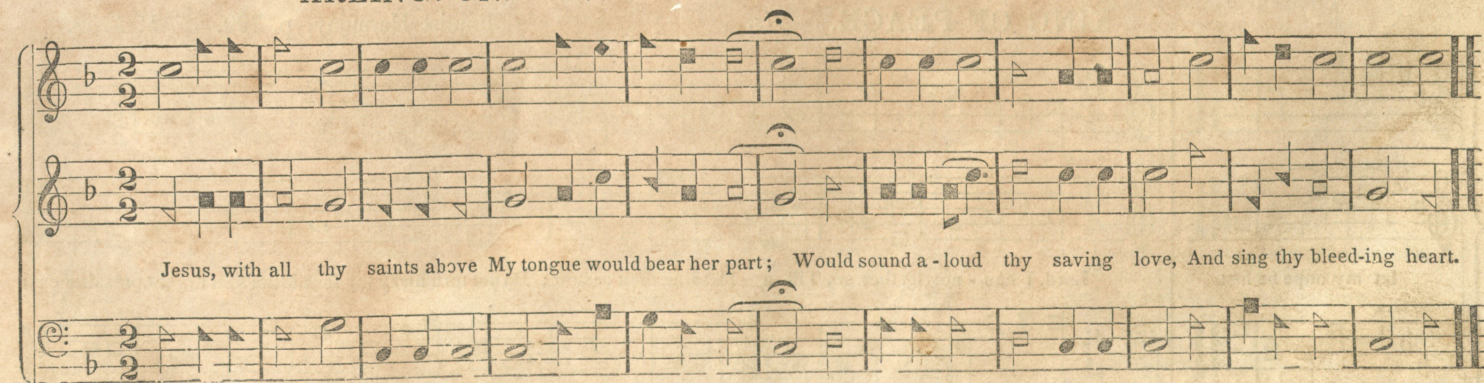
no. Massengale.

73



Show pity, Lord ; O Lord, forgive, Let a re-pent-ing re-bel live ; Are not thy mercies large and free ? May not a sin-ner trust in thee ?

ARLINGTON. C. M.



Jesus, with all thy saints above My tongue would bear her part ; Would sound a-loud thy saving love, And sing thy bleed-ing heart.

I'm not ashamed to own my Lord, Or to defend his cause, } Jesus, my God, I know his name; Nor will he put my soul to shame, Nor
 Maintain the honour of his word, The glory of his cross. } His name is all my trust;

The musical score for 'The Inquirer' is written for three parts: Treble, Alto, and Bass. It is in the key of B-flat major (two flats) and 6/4 time. The melody is simple and hymn-like, with a central section of lyrics. The lyrics are: 'I'm not ashamed to own my Lord, Or to defend his cause, } Jesus, my God, I know his name; Nor will he put my soul to shame, Nor Maintain the honour of his word, The glory of his cross. } His name is all my trust;'. The score includes a repeat sign at the beginning and end of the piece.

KING OF PEACE. 7s.

Baptist Harmony, p. 329. F. Price.

let my hope be lost.
 Lord, I can - not let thee go, Till a blessing thou bestow; Do not turn away thy face, Mine's an urgent, pressing case

The musical score for 'King of Peace' is written for three parts: Treble, Alto, and Bass. It is in the key of B-flat major (two flats) and 6/4 time. The melody is simple and hymn-like, with a central section of lyrics. The lyrics are: 'let my hope be lost. Lord, I can - not let thee go, Till a blessing thou bestow; Do not turn away thy face, Mine's an urgent, pressing case'. The score includes a repeat sign at the beginning and end of the piece.

1 There is a land of pure de - light, Where saints im - mor - tal reign; In - fi - nite day ex - cludes the night,

And plea - sures ban - ish pain, And plea - sures ban - ish pain.

- 2 There everlasting spring abides,
And never-withering flowers;
Death, like a narrow sea, divides
This heavenly land from ours.
- 3 Sweet fields beyond the swelling flood
Stand dress'd in living green;
So to the Jews old Canaan stood,
While Jordan roll'd between.
- 4 But timorous mortals start and shrink,
To cross this narrow sea;
And linger, shivering, on the brink,
And fear to launch away.
- 5 Oh! could we make our doubts remove,
Those gloomy doubts that rise,
And see the Canaan that we love
With unclouded eyes!
- 6 Could we but climb where Moses stood,
And view the landscape o'er,
Not Jordan's stream nor death's cold flood
Should fright us from the shore

Daniel's wisdom may I know, John's divine communion feel, Run like the unwearied Paul, Win the day and conquer all.
 Stephen's faith and spirit show; Moses' meekness, Joshua's zeal;

DESIRE FOR PIETY.

Baptist Harmony, p. 479.

B. F. White.

CHORUS.

'Tis my desire with God to walk, Till the warfare is over, hal - le - lu - jah.
 And with his children pray and talk, Till the warfare is over, hal - le - lu - jah. } Cry A - men, pray on till the warfare is over, hal - le - lu - jah.

How happy's every child of grace, Who feels his sins forgiven; } A country far from mortal sight, The land of rest, the saints' delight,
 This world, he cries, is not my place, I seek a place in heaven. } Yet, oh! by faith I see A heaven prepared for me.

TALBOTTON.

7s.

Baptist Harmony, p. 141.

E. J. King.

Hark! my soul, it is the Lord; 'Tis the Saviour, hear his word! Jesus speaks, he speaks to thee— Say, poor sinner, lovest thou me?



1 Where are the Hebrew children ? :||:

:||:

Safe in the promised land. Tho' the furnace flamed around them,
God, while in their



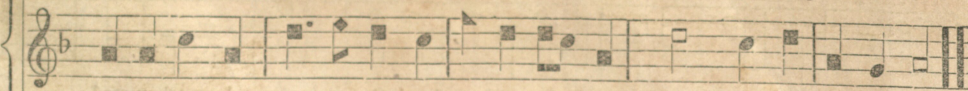
2 Where are the twelve apostles ! :||:

:||:

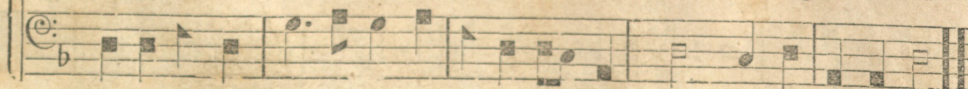
Safe in the promised land. They went up through pain and sighing,
Scoffing, scourging,



troubles, found them, He with love and mer-cy bound them, Safe in the pro-mised land.



cruci - fy - ing, No - bly for their Master dy - ing, Safe in the pro-mised land.



3 Where are the holy martyrs ? :||: :||:

Safe in the promised land.
They went up through flaming fire,
Trusting in their great Messiah,
Who by grace will raise them higher,
Safe in the promised land.

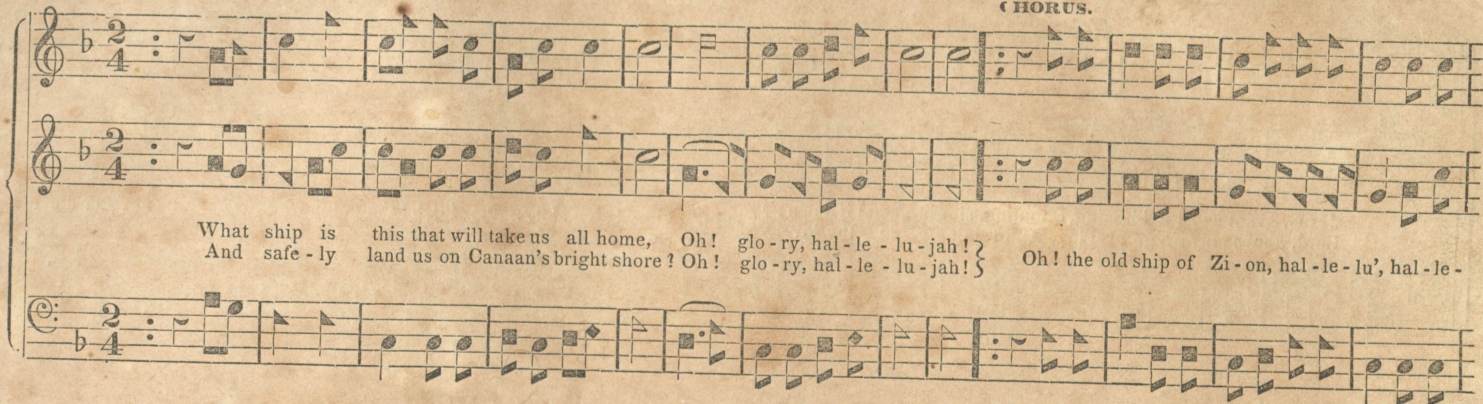
4 Where are the holy Christians ? :||: :||.

Safe in the promised land.
Those who've wash'd their robes, and made them
White and spotless pure, and laid them
Where no earthly stain can fade them,
Safe in the promised land.

THE OLD SHIP OF ZION.

Thomas W. Carter. 79

CHORUS.



What ship is this that will take us all home, Oh! glo-ry, hal-le-lu-jah! }
 And safe-ly land us on Canaan's bright shore? Oh! glo-ry, hal-le-lu-jah! } Oh! the old ship of Zi-on, hal-le-lu', hal-le-



lu', Oh! the old ship of Zion, hallelujah!

2 The winds may blow and the billows may foam,
 Oh! &c.
 But she is able to land us all home. Oh, &c.
 Oh! the old ship, &c.

3 She landed all who are gone before, Oh! &c.
 And yet she's able to land still more. Oh! &c.
 Oh! the old ship, &c.

4 No wrecks on sand-bars or dangers attend,
 Oh! &c.
 For Jesus is our Captain and Friend. Oh! &c.
 Oh! the old ship, &c.

5 She's waiting now for a heavenward gale, Oh! &c.
 Methinks I see her now hoisting her sail. Oh! &c.
 Oh! the old ship, &c.

6 Her sails are spread, see how swiftly she moves,
 Oh! &c.
 Her landing harbour is Heaven above. Oh! &c.
 Oh! the old ship, &c.

7 What will the glad Christians do when above, Oh! &c.
 They'll shout, they'll sing, they'll be wrapt up in love.
 Oh! &c.
 Oh! the old ship, &c.

8 Should you arrive there then before I do, Oh! &c.
 Inform them that I am coming there too. Oh! &c.
 Oh! the old ship, &c.

9 If I arrive there then before you do, Oh! &c.
 I'll tell them that you are coming up too. Oh! &c.
 Oh! the old ship, &c.

SHOUTING SONG. 7 & 8.

B. F. White

CHORUS.

Jesus, grant us all a blessing, Shouting, singing, send it down; } Shout, O glory! sing glory, halle - lujah! I'm going where pleasure nev - er dies.
 Lord, above may we go praying, And rejoicing in thy love.

SERVICE OF THE LORD.

E. J. King.

CHORUS.

1 Farewell, vain world, I'm going home; I am bound to die in the army. } I am bound to live in the service of my Lord, I am bound to die in the ar - my.
 My Saviour smiles and bids me come; I am bound to die in the army.

2 Sweet angels beckon me away; I am bound to die in the ar - my. } I am bound to live in the service of my Lord, I am bound to die in the ar - my.
 To sing God's praise in endless day; I am bound to die in the army.

Come, ye sinners, poor and wretched, Weak and wounded, sick and sore; } He is able, :|| He is willing, doubt no more, He is able, :|| He is will-
 Jesus ready stands to save you, Full of pity, join'd with power.

COOKHAM 7s.

Psalmist, 207th Hymn.

ing, doubt no more.

Hark! the herald angels sing, "Glory to the new-born King; Peace on earth, and mercy mild; God and sinners reconciled."

BOUND FOR CANAAN.

Mercer's Cluster, p. 356.

E. J. King.

CHORUS.

O when shall I see Jesus, And reign with him above? } I'm on my way to Canaan,
 And from the flowing fountain, Drink everlasting love? } I'm on my way to Canaan,
 I'm on my way to Canaan,
 To the New Jerusalem.

EDGEFIELD. 8s.

J. T. White.

How tedious and tasteless the hours
 When Jesus no longer I see! Sweet prospects, sweet birds, and sweet flowers,
 Have lost all their sweetness to me.
 Have lost all their sweetness to me,

VALE OF SORROW. P. M.

Baptist Harmony, p. 448.

B. F. White.

83

While in this vale of sorrow, I travel on in pain;
My heart is fix'd on Jesus, I hope the prize to gain; } But when I come to bid adieu To those I dearly love, My heart is often melted—It is the grief of love.

HARRIS. C. M.

Zion Songster, p. 140.

J. T. White.

In e - vil long I took de-light, Un-awed by shame or fear, Till a new ob - ject struck my sight, And stopp'd my wild career.

1 Throughout our wide-spread union, The temp'rance flag is waving Bright in the south 'tis floating,
What cheering scenes arise— Where'er we turn our eyes. The

north has raised it high, The east and west unfurl it, In glo - ry to the skies.

2 Ten thousand times ten thousand
Around her banner stand,
Resolved to drive intem'p'rance
From our beloved land.
From every rolling river,
From city, town, and plain—
The cry is heard, Deliver :|| :||
From rum's destructive reign.

3 What, though the gifts of Heaven
On every hand abound,
And God's abundant blessing
Our dear-loved nation crown—
In vain, with lavish'd kindness,
Do all these blessings come,
While drunkards, in their blindness, :|| :||
Bow down, the slaves of rum.

4 Shall we, whose souls are lighted
With ardour from on high,—
Shall we, to men benighted,
The helping hand deny;
No, no! our tongues, unceasing,
Deliverance shall proclaim,
Till not one erring mortal :|| :||
Shall bear the drunkard's shame.

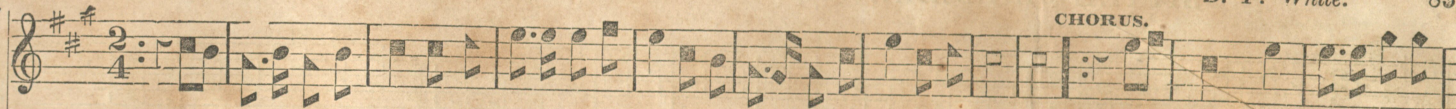
5 Waft, waft, ye winds, the story,
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole,—
Till the last wretched drunkard
His liberty shall gain,
And temp'rance, all-victorious, :|| :||
Throughout the nation reign.

THE MORNING TRUMPET.

B. F. White.

85

CHORUS.



O when shall I see Jesus, And reign with him above, And shall hear the trumpet sound in that morning. } Shout, O glo - ry! for I shall
And from the flowing fountain, Drink everlasting love, And shall hear the trumpet sound in that morning.



When shall I be delivered From this vain world of sin? And shall hear the trumpet sound in that morning. } Shout, O glo - ry! for I shall
And with my blessed Jesus, Drink endless pleasures in? And shall hear the trumpet sound in that morning.



mount above the skies, When I hear the trumpet sound in that morning.



mount above the skies, When I hear the trumpet sound in that morning.



2 But now I am a soldier,
My Captain's gone before;
He's given me my orders,
And bids me ne'er give o'er;
His promises are faithful—
A righteous crown he'll give,
And all his valiant soldiers
Eternally shall live.
Shout, &c.

3 Through grace I feel determined
To conquer, though I die,
And then away to Jesus,
On wings of love I'll fly:
Farewell to sin and sorrow,
I bid them both adieu!
And O, my friends, prove faithful,
And on your way pursue.
Shout, &c

4 Whene'er you meet with troubles
And trials on your way,
Then cast your care on Jesus,
And don't forget to pray.
Gird on the gospel armour
Of faith, and hope, and love,
And when the combat's ended,
He'll carry you above.
Shout, &c.

5 O do not be discouraged,
For Jesus is your friend;
And if you lack for knowledge,
He'll not refuse to lend.
Neither will he upbraid you,
Though often you request,
He'll give you grace to conquer,
And take you home to rest.
Shout, &c.

First system of musical notation for 'Little Children'. It consists of three staves: two treble clefs and one bass clef. The key signature is D major (two sharps) and the time signature is 2/4. The melody is written in the first treble staff, with accompaniment in the second treble and bass staves. The lyrics are: 'Come, lit - tle children, now we may Par - take a lit - tle mor - sel, For lit - tle songs and lit - tle ways Adorn'd a great a - pos - tle.'

Second system of musical notation for 'Little Children'. It consists of three staves: two treble clefs and one bass clef. The key signature is D major (two sharps) and the time signature is 2/4. The melody is written in the first treble staff, with accompaniment in the second treble and bass staves. The lyrics are: 'A lit - tle drop of Jesus' blood Can make a feast of u - nion; It is by lit - tle steps we move In - to a full communion.'

SWEET CANAAN.

Zion Songster, p. 271.

E. J. King.

87

CHORUS.

Oh who will come and go with me? I am bound for the land of Ca - naan. } O! Ca - naan, sweet Canaan, I'm
 I'm bound fair Canaan's land to see, I am bound for the land of Ca - naan. }

I'll join with those who're gone be - fore, I am bound for the land of Ca - naan. } O! Ca - naan, sweet Ca - naan, I'm
 Where sin and sor - row are no more, I am bound for the land of Ca - naan. }

bound for the land of Ca - naan, Sweet Ca - naan, 'tis my hap - py home; I am bound for the land of Ca - naan.

DONE WITH THE WORLD. L. M.

B. F. White.

CHORUS.

Jesus, my all, to heaven is gone, And I don't expect to stay much longer here. } I am done with the world, and I want to serve the Lord,
 He whom I fix my hopes upon, And I don't expect to stay much longer here. } And I don't expect to stay much longer here.

MOUNT ZION. C. M.

Meth. Hymn Book, p. 7.

J. Massengale.

CHORUS.

O for a thousand tongues to sing My great Redeemer's praise, } O Christians, praise him, :|. }
 The glories of my God and King, The triumphs of his grace. }

Methinks I hear the gospel sounding
 For more volunteers.

1 Well may thy servants mourn, my God, The church's desolation ; }
 The state of Zi - on calls aloud For grief and lamentation. } Once she was all a-live to thee, And thousands were con-verted; But now a sad re-

verse we see, Her glo-ry is de-part-ed.

2 Her pastors love to live at ease,
 They covet wealth and honour;
 And while they seek such things as these,
 They bring reproach upon her.
 Such worthless objects they pursue
 Warmly and undiverted;
 The church they lead and ruin too—
 Her glory is departed.

3 Her private members walk no more
 As Jesus Christ has taught them;
 Riches and fashion they adore,
 With these the world has bought them.
 The Christian name they still retain
 Absurdly and false-hearted;
 And while they in the church remain,
 Her glory is departed.

4 And has religion left the church,
 Without a trace behind her?
 Where shall I go, where shall I search,
 That I once more may find her?
 Adieu, ye proud, ye light and gay,
 I'll seek the broken-hearted,
 Who weep when they of Zion say,
 Her glory is departed.

5 Some few, like good Elijah, stand,
 While thousands have revolted,
 In earnest for the heavenly land;
 They never yet have halted.
 With such, religion doth remain,
 For they are not perverted;
 O may they all through them regain
 The glory that's departed.

LOOK OUT. P. M.

B. F. White.

My brethren all, on you I call, A-rise and look a-round you. }
How ma-ny foes, bound to oppose, Who're waiting to con-found you! } The gos-pel calls on Zi-on's walls, Shake

The first system of the musical score for 'Look Out. P. M.' consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many eighth and sixteenth notes. The lyrics are written below the staves, with a large closing brace at the end of the first line of text.

off your sleep and slum-ber; A-rise and pray, we'll win the day, Tho' we are few in num-ber.

The second system of the musical score continues the melody from the first system. It also consists of three staves in the same key signature and time signature. The lyrics continue below the staves, ending with a double bar line at the end of the third staff.

CHURCH TRIUMPHANT.

Dover Selection, p. 77. T. W. Carter.

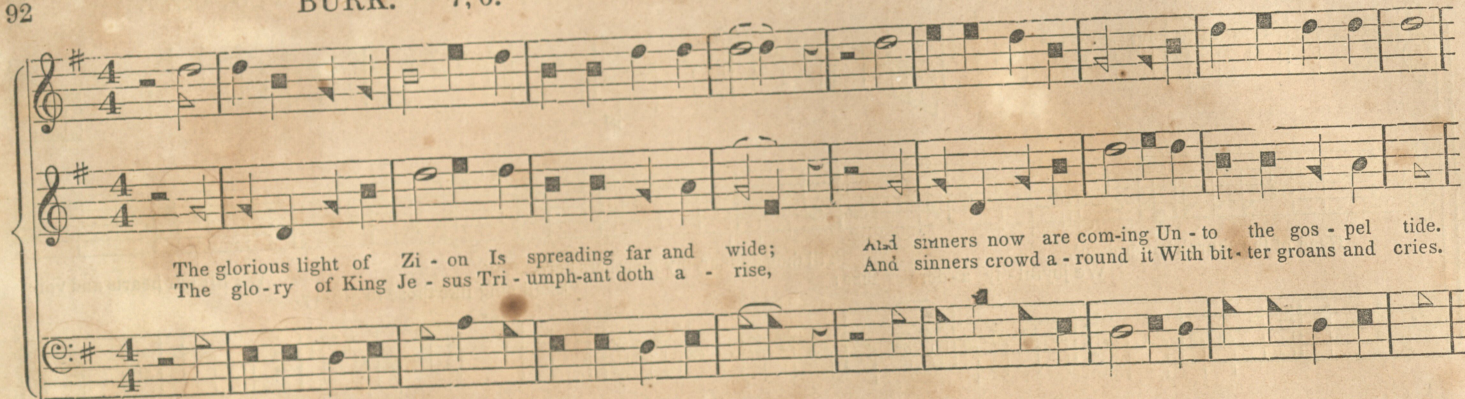
91

Head of the church triumphant,
We joyful - ly a - dore thee: Till thou appear, thy members here,
Shall sing like those in glo - ry. We lift our hearts and voi -

The first system of the musical score for 'Church Triumphant'. It consists of three staves. The top two staves are in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The music is written in a simple, hymn-like style with many eighth and sixteenth notes.

ces, With blest anti - ci - pa - tion, And cry aloud, and give to God
The praise of our salva - tion, And cry aloud, and give to God
The praise of our salva - tion.

The second system of the musical score. It also consists of three staves in the same key signature and time signature as the first system. The lyrics continue across the staves, with the final line of the hymn appearing at the end of the system.



The glorious light of Zi-on Is spreading far and wide;
The glo-ry of King Je-sus Tri-umph-ant doth a-rise,
And sinners now are com-ing Un-to the gos-pel tide.
And sinners crowd a-round it With bit-ter groans and cries.



CHORUS.

To see the saints in glo-ry, And the angels stand in-vit-ing, And the angels stand in-vit-ing, To welcome sinners home.

FROZEN HEART. L. M.

E. J. King.

93

Lord, shed a beam of heaven-ly day, To melt this stubborn stone a - way; And thaw, with rays of love divine, This

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/4. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in alto clef with the same key signature and time signature. The lyrics are written below the middle staff.

heart, this fro - zen heart of mine, This heart, this fro - zen heart of mine, This heart, this fro - zen heart of mine.

The second system of the musical score also consists of three staves, continuing the melody and harmony from the first system. The lyrics are written below the middle staff.

OAK BOWERY. L. M. 6 lines.

Meth. Hymn Book, p. 181.

T. W. Carter.

Would Je - sus have the sin - ner die? Why hangs he then on yon - der tree? "Fa - ther, for - give them:
What means that strange ex - pir - ing cry? Sin - ner, he prays for you and me.

O for - give! They know not that by me they live, They know not that by me they live."

The musical score is written for three parts: Soprano, Alto, and Tenor/Bass. The key signature is one sharp (F#), and the time signature is 4/4. The music is arranged in three systems. The first system contains the first line of the hymn. The second system contains the second line. The third system contains the third line. The lyrics are written below the notes. The music is written in a simple, clear style, typical of hymn books. The paper is aged and slightly discolored.

AITHLONE. 8, 8, 6.

95

Moderato.

O thou, that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts it - self on thee?

I have no mer - it of my own, But fly to what my Lord hath done, And suf - fer'd once for me.

1 When thou, my righteous Judge, shalt come
To take thy ransom'd people home,

Shall I a-mong them stand? Shall such a worthless worm as I,
Who sometimes am a -

fraid to die, Be found at thy right hand?

2 I love to meet thy people now,
Before thy feet with them to bow,
Though vilest of them all;
But—can I bear the piercing thought?—
What if my name should be left out,
When thou for them shalt call?

3 O Lord, prevent it by thy grace;
Be thou my only hiding-place,
In this th' accepted day;

Thy pardoning voice, O, let me hear,
To still my unbelieving fear,
Nor let me fall, I pray.

4 And when the final trump shall sound,
Among thy saints let me be found,
To bow before thy face:
Then in triumphant strains I'll sing,
While heaven's resounding mansions ring
With praise of sovereign grace.

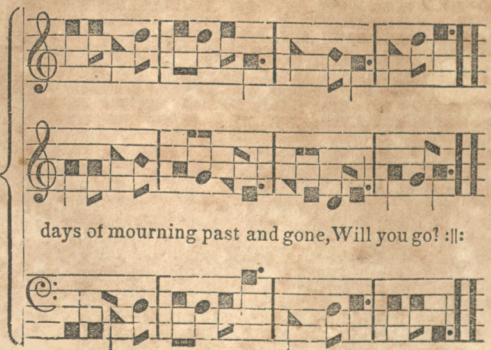
WILL YOU GO?

B. F. White.

97



1 We're travelling home to heaven above, Will you go? will you go? }
To sing our Saviour's dy - ing love, Will you go? :||: } Our sun shall then no more go down, Our moon shall be no more withdrawn, Our



days of mourning past and gone, Will you go? :||:

G

2 We're going to reap the great reward,
Will you go? :||:
Which Jesus Christ for us prepared,
Will you go? :||:

A rich supply of milk and wine,
And everlasting joys divine,
And robes that will the sun outshine,
Will you go? :||:

3 We are going to strike the golden lyre,
Will you go? :||:
And shout in strains of heavenly fire,
Will you go? :||:

And sing our God's redeeming grace,
And see our Saviour face to face,
And evermore we'll shout his grace;
Will you go? :||:

4 We're going to walk in plains of light,
Will you go? :||:
Where endless day excludes the night,
Will you go? :||:
There crowns of glory we shall wear,
And palms of victory ever bear,
And all the joys of heaven shall share;
Will you go? :||:

1 Why should we at our lots complain, Or grieve at our dis - tress; } Ah! we're much to blame, We're all the same—
Some think if they could rich - es gain, They'd gain true happi - ness. }

A - like we're made of clay: Then, since we have a Sa - viour dear, Let's drive all cares a - way.

2 Why should the rich despise the poor?
Why should the poor repine?
A little time will make us all
In equal friendship join.
Ah! we're much to blame,—
We're all the same,—
Alike, we're made of clay:
Then, since we have a Saviour dear,
Let's drive all cares away

3 The only circumstance of life
That ever I could find
To soften cares and temper strife
Was a contented mind:
When we've this in store,
We have much more
Than wealth could e'er convey:
Then, since we have a Saviour dear,
Let's drive all cares away

4 When age, old creeping age comes on,
And we are young no more—
Let's all repent the sins we've done,
Nor grieve that youth is o'er;
More faithful be
Than formerly,
And constantly to pray:—
Then, since we have a Saviour dear
Let's drive all cares away

Is

Hark how the gos - pel trumpet sounds! Thro' all the world the ech - o bounds; And Jesus, by re - deem-ing blood, Is

And Jesus by, &c.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves are in the key of D major (two sharps) and 4/4 time. The music features a variety of note values including eighth, quarter, and half notes, with some beamed eighth notes. The lyrics are written below the staves, with the word 'Is' appearing at the end of the first line of music.

bring - ing sin - ners home to God, And guides them safe - ly by his word, To end - less day.

The second system of the musical score also consists of three staves in the same key and time signature as the first. The notation continues with similar note values and rests. The lyrics 'bring - ing sin - ners home to God, And guides them safe - ly by his word, To end - less day.' are written below the staves. The system concludes with first and second endings, indicated by the numbers '1' and '2' above the final notes on each staff.

THE BOWER OF PRAYER. 113.

E. J. King.

1 To leave my dear friends, and with neighbours to part,
And go from my home, it afflicts not my heart,
Like thoughts of absenting myself for a day
From that bless'd re-

2 Dear bower, where the pine and the poplar have spread,
And wove with their branches a roof o'er my head;
How oft have I knelt on the evergreen there,
And pour'd out my

1 2
trear, where I've chosen to pray, Where I've chosen to pray.

1 2
soul to my Saviour in prayer, To my Saviour in prayer.

1 2

- 3 The early shrill notes of the loved nightingale,
That dwelt in my bower, I observed as my bell,
To call me to duty, while birds of the air
Sang anthems of praises, as I went to prayer, As I went to prayer.
- 4 How sweet were the zephyrs perfumed by the pine,
The ivy, the balsam, and wild eglantine;
But sweeter, ah! sweeter, superlative were
The joys I have tasted in answer to prayer, In answer to prayer.
- 5 For Jesus, my Saviour, oft deign'd there to meet,
And bless'd with his presence my humble retreat;
Oft fill'd me with rapture and blessedness there,
Indicting, in heaven's own language, my prayer, Own language my prayer.
- 6 Dear bower, I must leave you and bid you adieu,
And pay my devotion in parts that are new;
For Jesus, my Saviour, resides everywhere,
And can in all places give answer to prayer, Give answer to prayer.

Oh for a breeze of heavenly love, To waft my soul away } Eternal Spirit, deign to be My pilot here below, To steer through life's tempestuous sea,
To that celestial world above, Where pleasures ne'er decay! } Where stormy winds do blow.

HOLY CITY. 7, 6.

Zion Songster, p. 140.

B. F. White.

There is a holy ci - ty, A happy world above, } An everlasting temple, They serve their great Redeemer,
Beyond the starry regions, Built by the God of love. } And saints array'd in white; And dwell with him in light.

See how the Scrip - tures are ful - fill - ing, Poor sin - ners are re - turn - ing home. } The gos - pel trum - pets
 The time that pro - phets were fore - tell - ing, With signs and won - ders now is come.

now are blowing From sea to sea, from land to land; God's Ho - ly Spi - rit down is pour - ing, And Christians join - ing heart and hand.

And let this fee-ble bo-dy fail, And let it faint or die; My soul shall quit this mournful vale, And soar to worlds on high.

This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

And soar to worlds on high, And soar to worlds on high, My soul shall quit this mournful vale, And soar to worlds on high.

This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff. The system ends with a double bar line and first and second endings marked with '1.' and '2.' above the notes.

THE LOVELY STORY. 8s.

Mercer's Cluster, p. 56. E. J. King

1 A sto - ry most love - ly I'll tell, Of Jesus, (O wondrous surprise!)
 He suffer'd the torments of hell, That sinners, vile sinners, might rise.

He left his exalted a - bode,
 When man by transgression was

The first system of the musical score is written on three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 6/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features various note values, rests, and dynamic markings. The lyrics are placed below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the third staff.

lost, Appeasing the wrath of a God: He shed forth his blood as the cost.

The second system of the musical score continues on three staves, maintaining the same key signature and time signature. The lyrics 'lost, Appeasing the wrath of a God: He shed forth his blood as the cost.' are placed below the staves, corresponding to the musical notation.

2 Oh! did my dear Jesus thus bleed,
 And pity a ruin'd, lost race?
 Oh, whence did such mercy proceed,
 Such boundless compassion and grace?
 His body bore anguish and pain,
 His spirit most sunk with the load,
 A short time before he was slain,
 His sweat was as great drops of blood.

3 Oh, was it for crimes I had done,
 The Saviour was hail'd with a kiss,
 By Judas the traitor alone?
 Was ever compassion like this?
 The ruffians all join'd in a band,
 Confined him, and led him away;
 The cords wrapp'd around his sweet hands—
 Oh, sinners, look at him, I pray

REDEMPTION. 6, 5.

Leonard P. Breedlove.

105

Three staves of music in 6/8 time. The first staff is in treble clef, the second in treble clef, and the third in bass clef. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the second staff.

Come, friends and relations,
Let's join hearts and hands,—

The voice of the turtle
Is heard in our land;

Let's all walk together,
And follow the sound,

And march to the place
Where redemption is found.

TURN, SINNER, TURN.

CHORUS.

E. J. King.

Three staves of music in 4/4 time. The first staff is in treble clef, the second in treble clef, and the third in bass clef. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the second staff. The chorus is marked with a 'C' and a '1 2' above the final two measures of each staff.

To-day, if you will hear his voice, Now is the time to make your choice; } Oh ! turn, sinner, turn,
Say, will you to mount Zion go? Say, will you have this Christ, or no! } May the Lord help you turn! Why will you die?

1 Oh when shall I see Jesus, And reign with him above! And from the flowing fountain, Drink everlasting love! Oh! had I wings I would

When shall I be de - liv-er'd From this vain world of sin? Drink endless pleasures in. Oh! had I wings I would

And with my blessed Jesus,

fly a-way and be at rest, And I'd praise God in his bright abode.

2 But now I am a soldier,
My Captain's gone before;
He's given me my orders,
And bids me ne'er give o'er;
His promises are faithful—
A righteous crown he'll give,
And all his valiant soldiers
Eternally shall live.

3 Through grace I feel determined
To conquer, though I die,
And then away to Jesus,
On wings of love I'll fly:
Farewell to sin and sorrow
I bid them both adieu!
And oh, my friends, prove faithful,
And on your way pursue

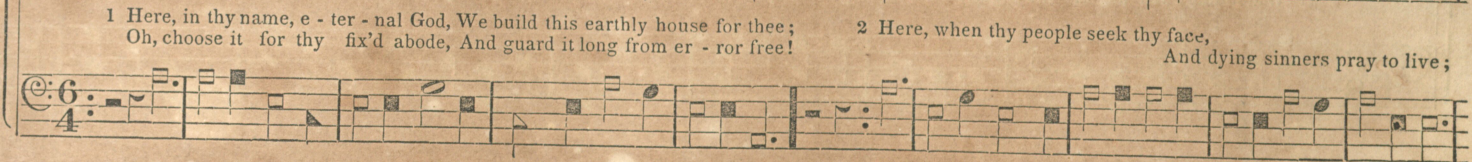
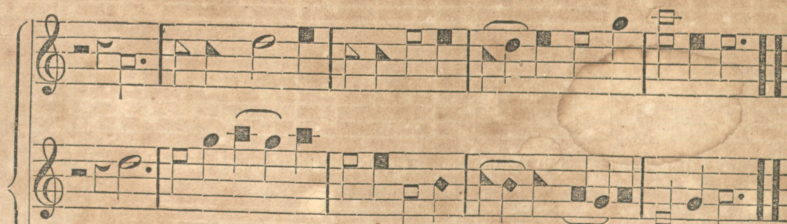
4 Where'er you meet with troubles
And trials on your way,
Then cast your care on Jesus,
And don't forget to pray.
Gird on the gospel armour
Of faith, and hope, and love,
And when the combat's ended,
He'll carry you above.

5 Oh do not be discouraged,
For Jesus is your friend;
And if you lack for knowledge,
He'll not refuse to lend.
Neither will he upbraid you,
Though often you request,
He'll give you grace to conquer
And take you home to rest.

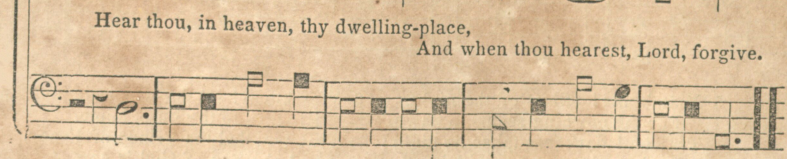


1 Here, in thy name, e - ter - nal God, We build this earthly house for thee;
Oh, choose it for thy fix'd abode, And guard it long from er - ror free!

2 Here, when thy people seek thy face,
And dying sinners pray to live;

Hear thou, in heaven, thy dwelling-place,
And when thou hearest, Lord, forgive.



- 3 Here, when thy messengers proclaim
The blessed gospel of thy Son,
Still by the power of his great name
Be mighty signs and wonders done.
- 4 When children's voices raise the song,
Hosanna! to their heavenly King,
Let heaven with earth the strain prolong
Hosanna! let the angels sing.
- 5 But will, indeed, Jehovah deign
Here to abide, no transient guest?
Here will our great Redeemer reign,
And here the Holy Spirit rest?
- 6 Thy glory never hence depart;
Yet choose not, Lord, this house alone;
Thy kingdom come to every heart;
In every bosom fix thy throne.

NIGHT WATCHMAN 7s.

Psalmist, 893d Hymn.

T. W. Carter.

1 Watchman! tell us of the night, What its signs of promise are? Trav'ler! o'er yon mountain's height, See that glo-ry-beaming star

2 Watchman! does its beauteous ray Aught of hope or joy fore-tell? Trav'ler! yes; it brings the day, Promised day of Is-ra-el.

3 Watchman! tell us of the night;
Higher yet that star ascends.
Trav'ler! blessedness and light,
Peace and truth, its course portends.

4 Watchman! will its beams alone
Gild the spot that gave them birth?
Trav'ler! ages are its own;
See! it bursts o'er all the earth.

5 Watchman! tell us of the night,
For the morning seems to dawn.
Trav'ler! darkness takes its flight;
Doubt and terror are withdrawn.

6 Watchman! let thy wanderings cease;
Hie thee to thy quiet home.
Trav'ler! lo! the Prince of Peace.
Lo! the Son of God is come!

1 I love my blessed Saviour, I feel I'm in his favour, And I am his for - ev - er, If I but faithful prove; And now I'm bound for

Canaan, I feel my sins for - giv - en, And soon shall get to heaven, To sing redeeming love.

2 Poor sinners may deride me,
And unbelievers chide me,
But nothing shall divide me
From Jesus, my best friend.
Supported by his power,
I long to see the hour
That bids my spirit tower,
And all my troubles end.

3 The pleasing time is hast'ning,
My tott'ring frame is wasting,
Whilst I'm engaged in praising,
Impelled by his love.
When yonder shining orders,
Who sing on Canaan's borders,
Shall bear me to the Lord there,
To praise his name above.

MOUNT VERNON. L. M. D.

What sol-lemn sound the ear invades,
 From heaven the awful mandate flies, The Father of his coun - try dies. Where
 What wraps the land in sorrow's shade!

Where shall our country

Detailed description: This is the first system of a three-part musical score. It features three staves: two treble clefs at the top and one bass clef at the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of eighth and sixteenth notes, with some rests. The lyrics are printed below the staves, with some words aligned under specific notes.

What help, &c. Our, Our, &c.

shall our country turn its eye,
 Our friend, protector, strength, and trust,
 What help remains beneath the sky? Lies low and mould'ring in the dust.

turn its eye, What help remains be-neath the sky? Our friend, protector, strength, and trust, Our, &c.

Detailed description: This is the second system of the musical score, continuing from the first. It also consists of three staves (two treble, one bass) in the same key and time. The lyrics continue, with some words appearing under multiple staves. The system ends with first and second endings marked with '1' and '2' above the notes.

1 With thankfulness we will adore The God of heaven e - vermore, For laying out the blessed way, Which we are called to o - bey. O glo ry,

2 He sent his pure and lovely Son, In whom this glorious work begun; But through the cru-elty of man, They took his life to stop the plan. O glo ry,

glory! hal - le - lu - jah! 'Tis a bright and shining way. O glo - ry!

glory! hal - le - lu - jah! Stop this work they never can. O glo - ry!

- 3 Thus God in mercy opes to me
The way of life and liberty;
He gives me strength to bear the cross,
And count all earthly things but dross.
O glory, glory! hallelujah!
Peace and love come by the cross. O glory!
- 4 Then come, ye sinners, to the Lord,
Believe on him, believe his word,
Obey his call, all sin reject,
This love will all your souls protect.
O glory, glory! hallelujah!
Love will all our souls protect. O glory!
- 5 Then heaven's joys we all shall feel;
Be fill'd with life, and love, and zeal,
And glory in each heart shall dwell,
Which mortal's tongue can never tell.
O glory, glory! hallelujah!
Angel's tongue would fail to tell. O glory!

Urg'd by com-pas-sion, I look round U - pon my fel-low clay; See men re - ject the gospel sound, Good God, what shall I say? My

The first system of the musical score for 'Sandtown' consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many beamed eighth notes. The lyrics are written below the staves, with the first line of lyrics corresponding to the first system of music.

bowels yearn o'er dy - ing men, Doom'd to e - ter - nal wo. Fain would I speak, but all is vain, Ex - cept the Lord speak too.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of three staves in the same key signature and time signature. The lyrics for this system are written below the staves, continuing the narrative of the hymn. The music concludes with a double bar line at the end of the third staff.

Handwritten signature: T. W. Carter

CHORUS.



1 Afflictions, though they seem severe,
Are oft in mercy sent;
They stopp'd the prodigal's career,
And caused him to repent.
Oh! I die with



hunger, here, he cries,
Oh! I die with hunger, here, he cries,
And starve in a foreign land:
My father's house hath large supplies,
And bounteous are his hands.

2 Although he no relenting felt
Till he had spent his store,
His stubborn heart began to melt,
When famine pinch'd him sore.

H

3 What have I gain'd by sin, he said,
But hunger, shame, and fear!
My father's house abounds with bread,
Whilst I am starving here.

4 I'll go and tell him all I've done,
Fall down before his face;
Not worthy to be called his son,
I'll ask a servant's place.

5 He saw his son returning back,
He look'd, he ran, he smiled,
And threw his arms around the neck
Of his rebellious child.

Teach me the measure of my days, Thou Maker of my frame, I would survey life's narrow space, And learn how frail I am.

THE MIDNIGHT CRY. 7, 6, 7, 6, 7, 6, 7, 7.

Baptist Harmony, p. 483.

1 When the midnight cry began, O what lamentation, Thousands sleeping in their sins, Neglecting their salvation. } Lo, the bridegroom is at hand, Surely all the waiting band Who will kindly treat him? Will now go forth to meet him.

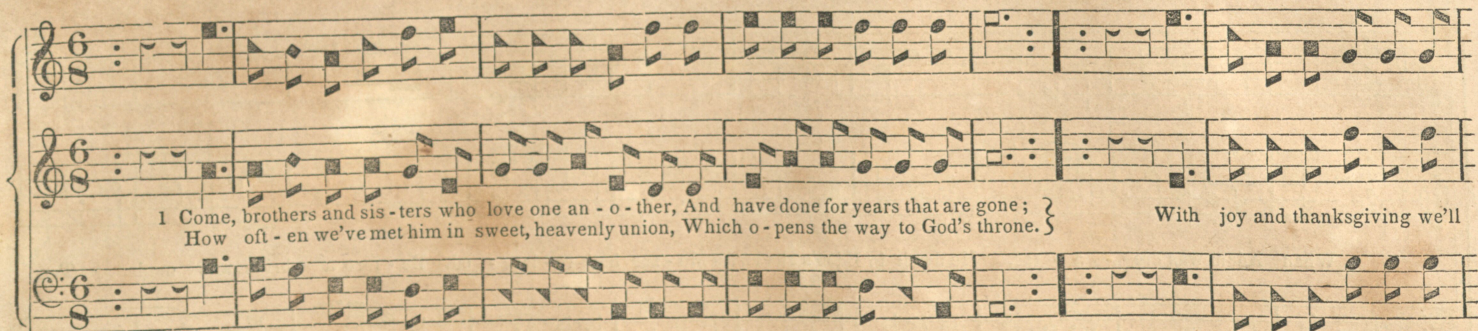
2 Some, indeed, did wait awhile, And shone without a rival; But they spent their seeming oil Long since the last revival. } Many souls who thought they'd light, Now against the Bridegroom fight, Oh, when the scene was closed, And so they stand opposed.

When Adam was cre - a - ted, He dwelt in Eden's shade, As Mo - ses hath re - lat - ed, Be - fore a bride was made. Ten

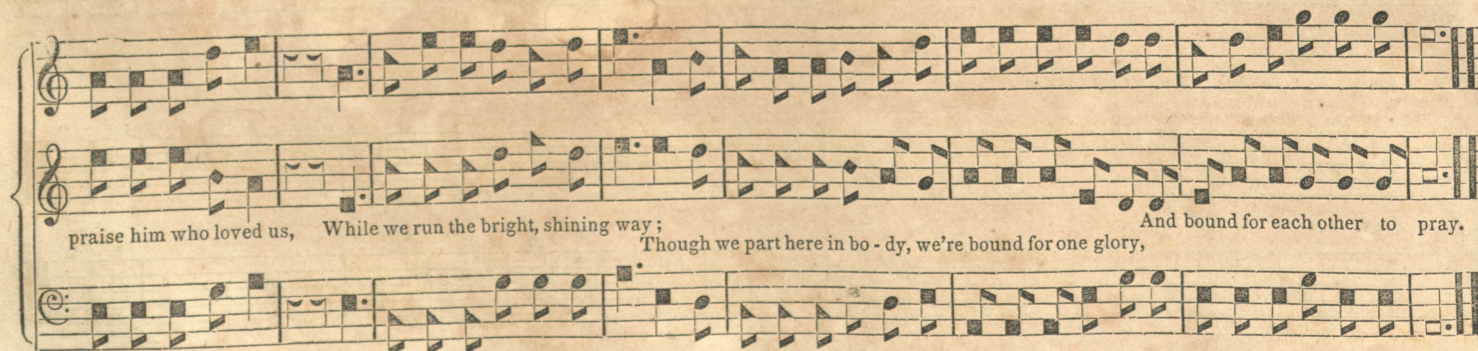
The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are written below the middle staff. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

thousand times ten thou-sand Of creatures swarm'd a - round, Be - fore a bride was form-ed, Or a - ny mate was found.

The second system of the musical score also consists of three staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are written below the middle staff. The music continues with similar notation to the first system, ending with a double bar line and repeat signs on the top two staves.



1 Come, brothers and sis - ters who love one an - o - ther, And have done for years that are gone ; } With joy and thanksgiving we'll
How oft - en we've met him in sweet, heavenly union, Which o - pens the way to God's throne. }



praise him who loved us, While we run the bright, shining way ; And bound for each other to pray.
Though we part here in bo - dy, we're bound for one glory,

2 There was Joshua and Joseph, Elias and Moses,
That pray'd, and God heard from his throne ;
There was Abraham, and Isaac, and Jacob, and David,
And Solomon, and Stephen, and John ;
There was Simeon, and Anna, and I don't know how many,
That pray'd as they journey'd along ;
Some cast among lions, some bound with rough irons,—
Yet glory and praises they sung.

3 Some tell us that praying, and also that praising
Is labour that's all spent in vain ;
But we have such a witness that God hears with swiftness,
From praying we will not refrain.
There was old father Noah, and ten thousand more,
Who witness'd that God heard them pray ;
There was Samuel, and Hannah, Paul, Silas, and Peter,
And Daniel, and Jonah, we'll say.

4 That God, by his Spirit, or an angel doth visit
Their souls and their bodies while praying ;
Shall we all go fainting, while they all go praising,
And glory God in the flame ?
God grant us to inherit the same pray'ing spirit,
While we are a journe ing below.
That when we cease praying, we shall not cease praising,
But round God's bright throne we shall bow

JORDAN'S SHORE. C. M.

Psalmist, 1173d Hymn.

J. T. White.

117

1 On Jor-dan's stormy banks I stand, And cast a wish-ful eye, On the o - ther side of Jor-dan, hal - le - lu - jah. }
To Canaan's fair and hap - py land, Where my pos - ses - sions lie. On the o - ther side of Jor-dan, hal - le - lu - jah. }

2 Oh the transport - ing, rapt'rous scene, That ri - ses to my sight! On the o - ther side of Jor-dan, hal - le - lu - jah. }
Sweet fields, ar - ray'd in liv - ing green, And ri - vers of de - light. On the o - ther side of Jor-dan, hal - le - lu - jah. }

CHORUS.

On the o - ther side of Jor-dan, hal - le - lu - jah, On the o - ther side of Jor-dan, hal - le - lu - jah.

- 3 O'er all those wide-extended plains 4 No chilling winds, nor pois'nous breath 5 When shall I reach that happy place, 6 Fill'd with delight my raptured soul
Shines one eternal day; Can reach that healthful shore; And be forever blest? Would here no longer stay;
There God the Son for ever reigns Sickness and sorrow, pain and death, When shall I see my Father's face, Though Jordan's waves should round me
And scatters night away. Are felt and fear'd no more, And in his bosom rest? I'd fearless launch away. [roll,

BALL HILL. 8, 7.

J. W. Davis.

CHORUS.

Come, thou Fount of eve - ry bless - ing, Tune my heart to sing thy grace; } Sin - ners, come un - to the Sa - viour:
Streams of mer - cy, nev - er ceas - ing, Call for songs of loud - est praise. }

The musical score for the chorus is written on three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 6/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is simple and hymn-like, with lyrics written below the staves. The chorus is marked with a repeat sign and a double bar line.

Don't you see that God is good? His arms are o - pen to re - ceive you, Taste and see that God is love.

The musical score for the verse is written on three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 6/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is simple and hymn-like, with lyrics written below the staves. The verse is marked with a repeat sign and a double bar line.

How hap - py, how joy - ful, how love - ly I feel! I want to feel more love, yea, more love and zeal. I want my love

The first system of the musical score consists of three staves. The top two staves are in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the staves.

per - fect, I want my love pure, That all things with pa - tience I well may en - dure.

The second system of the musical score consists of three staves. The top two staves are in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the staves. The system ends with a double bar line and first and second endings marked with '1' and '2'.

LUMPKIN. 7. 6.

Zion Songster, p. 107. J. T. White.

Sometimes a light sur - prises The Christian while he sings: It is the Lord, who rises With heal - ing in his

The first system of the musical score for 'Lumpkin' consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. All three staves are in the key of B-flat major (one flat) and 6/4 time. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and beams. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

wings. When com-forts are de - clin-ing, He grants the soul a - gain A season of clear shin - ing, To cheer it af - ter rain.

The second system of the musical score continues the melody and accompaniment. It also consists of three staves in the same key and time signature. The lyrics continue from the first system, with the word 'wings.' at the end of the first line of the system. The music concludes with a double bar line at the end of the third staff.

Not many years their rounds shall roll, Each moment brings it nigh, }
Ere all its glo - ries stand re - veal'd, To our ad - mir - ing eye. } Ye wheels of na - ture,

The first system of the musical score for 'Florence' consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are first and second endings marked with '1' and '2' above the staves. The lyrics are written below the staves, with a large closing brace grouping the final two lines of the first system.

speed your course, Ye mor - tal pow'rs, de - cay; Fast as ye bring the night of death, Ye bring e - ter - nal day.

The second system of the musical score continues the composition. It also consists of three staves in treble and bass clefs with a key signature of one flat and a 4/4 time signature. The musical notation continues with similar note values and rests. The lyrics are written below the staves, and the system concludes with a double bar line.

Slow.

1 What's this that steals, that steals up - on my frame! Is it death? is it death? } If this be death, I
That soon will quench, will quench this mor - tal flame. Is it death? is it death? }

2 Weep not, my friends, my friends weep not for me, All is well! All is well! } There's not a cloud that
My sins for - giv'n, for - giv'n, and I am free, All is well! All is well! }

soon shall be From ev' - ry pain and sor - row free, I shall the King of glo - ry see. All is well! All is well!
doth a - rise, To hide my Je - sus from my eyes, I soon shall mount the up - per skies. All is well! All is well!

3 Tune, tune your harps, your harps ye saints on high.
All is well, All is well!
I too will strike my harp with equal joy.
All is well, All is well!
Bright angels are from glory come,
They're round my bed, they're in my room,
They wait to wait my spirit home.
All is well. All is well!

4 Hark! hark! my Lord, my Lord and Master's voice,
Calls away, Calls away!
I soon shall see—enjoy my happy choice,
Why delay, Why delay!
Farewell, my friends, adieu, adieu.
I can no longer stay with you,
My glittering crown appears in view.
All is well, All is well!

5 Hail! hail! all hail! all hail! ye blood-wash'd throng,
Saved by grace, Saved by grace—
I come to join, to join your rapturous song,
Saved by grace, Saved by grace!
All, all is peace and joy divine,
And heaven and glory now are mine,
Loud hallelujahs to the Lamb!
All is well, All is well!

Ye objects of sense, and enjoyments of time,
Which oft have delighted my heart,
I soon shall exchange you for views more sublime,
For joys that shall never depart.

The musical score is written for three parts: Treble, Alto, and Bass. It is in the key of D major (two sharps) and 4/4 time. The melody is simple and hymn-like, with repeat signs and first/second endings indicated by numbers 1 and 2.

CROSS OF CHRIST. C. M. D.

L. P. Breedlove.

The cross of Christ inspires my heart, To sing redeeming grace;
A - wake, my soul, and bear a part, In my Redeemer's praise.

Oh, who can be compar'd to him Who died upon the tree?

This is my dear de - light - ful theme, That Jesus died for me.

The musical score is written for three parts: Treble, Alto, and Bass. It is in the key of D minor (one flat) and 4/4 time. The score includes a 'Da Capo' instruction and a 'D. C.' (Da Capo) instruction. The melody is simple and hymn-like, with repeat signs and first/second endings indicated by numbers 1 and 2.

IRWINTON. C. M.

Dr. T. W. Carter.

What poor, des - pis - ed com - pa - ny Of trav - el - ers are these, }
That walk in yonder nar - row way, A - long the rug - ed maze? } Ah! they are of a roy - al line, All

The first system of the musical score for 'Irwinton' consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/2. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with various note values, including eighth and sixteenth notes, and rests. There are first and second endings marked with '1' and '2' above the notes. The lyrics are written below the staves, with a large closing brace grouping the final two lines of the first system.

chil - dren of a King; Heirs of im - mor - tal crowns di - vine, And loud for joy they sing.

The second system of the musical score continues the melody from the first system. It also consists of three staves in treble and bass clef with a key signature of one flat and a time signature of 3/2. The lyrics 'chil - dren of a King; Heirs of im - mor - tal crowns di - vine, And loud for joy they sing.' are written below the staves. The system concludes with a double bar line.



Oh, Je - sus, my Sa - viour, I know thou art mine; For thee all the plea - sures of earth I re - sign.



Of ob - jects most pleasing, I love thee the best; With - out thee I'm wretch - ed, but with thee I'm bless'd.

BABEL'S STREAMS. C. M.

By Ba - bel's streams we sat and wept, While Zi - on we thought on; Amidst there - of we hung our harps, The willow trees up - on.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

With all the power and skill I have, I'll gently touch each string; If I can reach the charming sound, I'll tune my harp a - gain.

The second system of the musical score also consists of three staves in the same key signature and time signature as the first. The music continues with similar rhythmic patterns. The lyrics are written below the staves, ending with a double bar line on the final note of the bottom staff.

1 How tedious and tasteless the hours,
Sweet prospects, sweet birds, and sweet flow'rs, Have lost all their sweetness to me.

When Jesus no longer I see;
The midsummer sun shines but dim, The fields strive in vain to look gay,

The musical score for the first system consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 6/4. The first staff has a '6' over the first measure and a '4' below it. The second staff has a '6' over the first measure and a '4' below it. The third staff has a '1' over the first measure and a '2' over the second measure. The fourth staff has a '2' over the first measure and a '2' over the second measure. The score includes various musical notations such as notes, rests, and bar lines.

But when I am happy in him, December's as pleasant as May.

The musical score for the second system consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 6/4. The first staff has a '6' over the first measure and a '4' below it. The second staff has a '6' over the first measure and a '4' below it. The third staff has a '1' over the first measure and a '2' over the second measure. The fourth staff has a '2' over the first measure and a '2' over the second measure. The score includes various musical notations such as notes, rests, and bar lines.

2 His name yields the richest perfume,
And sweeter than music his voice;
His presence disperses my gloom,
And makes all within me rejoice;
I should, were he always thus nigh,
Have nothing to wish or to fear;
No mortal so happy as I,
My summer would last all the year.

3 Content with beholding his face,
My all to his pleasure resign'd;
No changes of season or place
Would make any change in my mind.

While bless'd with a sense of his love,
A palace a toy would appear,
And prisons would palaces prove,
If Jesus would dwell with me there

4 Dear Lord, if indeed I am thine,
If thou art my sun and my song,
Say, why do I languish and pine,
And why are my winters so long?
Oh, drive these dark clouds from my sky,
Thy soul-cheering presence restore;
Or take me unto thee on high,
Where winter and clouds are no more.

CHORUS.

On Jordan's stormy banks I stand, And cast a wishful eye To Canaan's fair and happy land, Where my possessions lie. I am

The first system of the musical score for 'The Promised Land'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a square note on G4, followed by eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter and eighth notes. The bass line starts on G2 and moves up stepwise. The system concludes with a repeat sign.

bound for the promised land, I'm bound for the promised land, Oh, who will come and go with me? I am bound for the promised land.

The second system of the musical score continues the melody and accompaniment. It also consists of three staves (vocal, piano, and bass). The vocal line continues with eighth and quarter notes, ending with a half note on G4. The piano accompaniment maintains its rhythmic pattern. The bass line continues its stepwise ascent. The system concludes with a double bar line.

HEAVENLY ARMOUR.

Baptist Harmony, p. 463.

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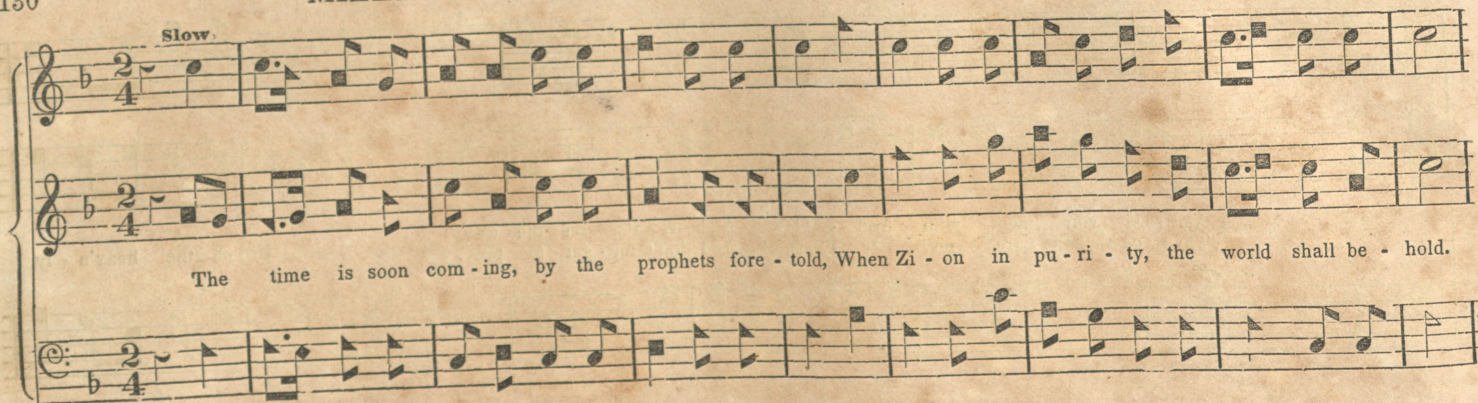
The first system of the musical score consists of three staves. The top two staves are in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music features a melody with various note values including eighth and sixteenth notes, and rests. There are first and second endings marked with '1' and '2'. The lyrics are written below the staves.

And if you meet with trou - bles And tri - als on the way, }
Then cast your care on Je - sus, And don't for - get to pray. } Gird on the heav'n - ly

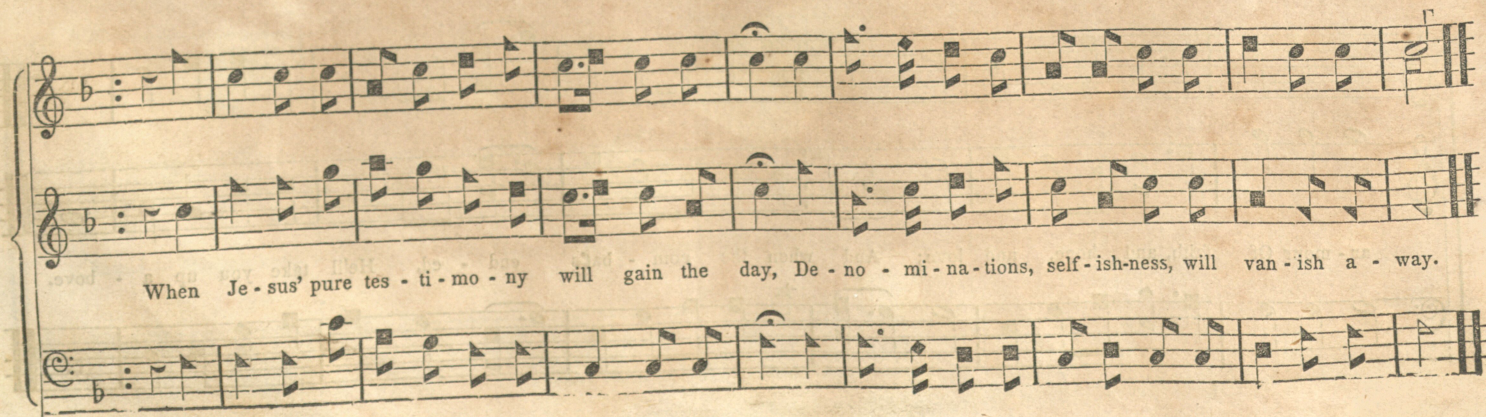
The second system of the musical score continues the melody from the first system. It also consists of three staves (two treble, one bass) in 4/4 time. The music concludes with a double bar line. The lyrics continue below the staves.

ar - mour Of faith, and hope, and love; And when the com - bat's end - ed, He'll take you up a - bove.

Slow



The time is soon com-ing, by the prophets fore - told, When Zi - on in pu - ri - ty, the world shall be - hold.



When Je - sus' pure tes - ti - mo - ny will gain the day, De - no - mi - na - tions, self - ish - ness, will van - ish a - way.

Da Capo.

D. C.

D. C.

D. C.

He comes! he comes! to judge the world, Aloud th' archangel cries; }
 While thunders roll from pole to pole, And lightnings cleave the skies; } Th'affrighted nations hear the sound, And upward lift their eyes;

The slum'ring tenants of the ground In living armies rise.

INVOCATION. 7, 6, 7, 6, 7, 7, 6.

Rise, my soul, and stretch thy wings, Thy better portion trace, } Sun, and moon, and stars decay, Rise, my soul, and haste away,
 Rise from transitory things, To heav'n, thy native place. } Time shall soon this earth remove, To seats prepared above.

EXULTATION. 6, 6, 9

Humphreys.

1 Come a - way to the skies, My be - loved, a - rise, And rejoice in the day thou wast born : On this fes - ti - val day, Come exulting a-way,

And with singing to Zion return.

2 We have laid up our love And our treasure above,
Though our bodies continue below,
The redeem'd of the Lord Will remember his word,
And with singing to paradise go.

3 Now with singing and praise, Let us spend all the days, 6
By our heavenly Father bestow'd,
While his grace we receive From his bounty, and live
To the honour and glory of God.

4 For the glory we were First created to share,
Both the nature and kingdom divine !
Now created again That our souls may remain,
Throughout time and eternity thine.

5 We with thanks do approve, The design of that love
Which hath join'd us to Jesus's name ;
So united in heart, Let us never more part,
Till we meet at the feast of the Lamb.

There, Oh ! there at his feet, We shall all likewise meet,
And be parted in body no more ;
We shall sing to our lyres, With the heavenly choirs,
And our Saviour in glory adore.

7 Hallelujah we sing, To our Father and King,
And his rapturous praises repeat ;
To the Lamb that was slain, Hallelujah again,
Sing, all heaven, and fall at his feet.

MISSIONARY HYMN.

7, 6.

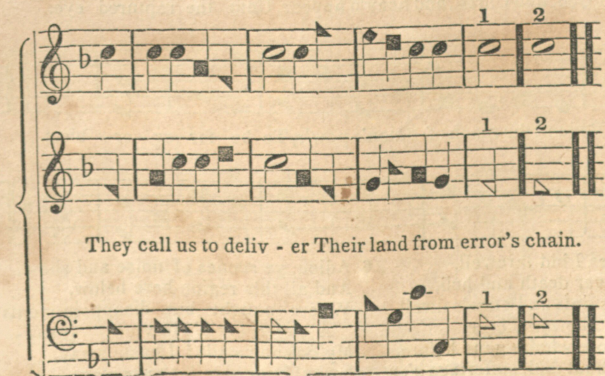
Baptist Harmony, p. 338.

133

Treble by James Langston.



1 From Greenland's icy mountains, Where Afric's sunny fountains From many an ancient river,
From India's coral strand; Roll down their golden sand; From many a pa.-my plain.



They call us to deliv - er Their land from error's chain.

2 What though the spicy breezes
Blow soft o'er Ceylon's isle,
Though every prospect pleases,
And only man is vile;
In vain, with lavish kindness,
The gifts of God are strown;
The heathen, in his blindness,
Bows down to wood and stone.

3 Shall we, whose souls are lighted
With wisdom from on high,
Shall we, to men benighted,
The lamp of life deny?

Salvation ! O salvation !
The joyful sound proclaim,
Till earth's remotest nation
Has learn'd Messiah's name.

4 Waft, waft, ye winds, his story,
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till o'er our ransom'd nature,
The Lamb for sinner's slain,
Redeemer, King, Creator,
In bliss returns to reign.

1 A few more days on earth to spend, And all my toils and cares shall end, And I shall see my God and friend, And praise his name on high

2 Then, O my soul, despond no more: The storm of life will soon be o'er, And I shall find the peaceful shore Of ev - erlast - ing rest.

No more to sigh nor shed a tear, No more to suf - fer pain or fear; But God, and Christ, and heav'n appear, Unto the raptured eye.

O happy day! O joyful hour! When, freed from earth, my soul shall tow'r Beyond the reach of Satan's pow'r, To be for - ev - er blest.

3 My soul anticipates the day,—
I'll joyfully the call obey,
Which comes to summon me away
To seats prepared above.
There I shall see my Saviour's face,
And dwell in his beloved embrace,
And taste the fulness of his grace,
And sing redeeming love.

4 Though dire afflictions press me sore,
And death's dark billows roll before,
Yet still by faith I see the shore
Beyond the rolling flood:
The banks of Canaan, sweet and fair,
Before my raptured eyes appear:
It makes me think I'm almost there,—
In yonder bright abode.

5 To earthly cares I bid farewell,
And triumph over death and hell,
And go where saints and angels dwell,
To praise th' Eternal Three.
I'll join with those who're gone before,
Who sing and shout their sufferings o'er,
Where pain and parting are no more,
To all eternity.

6 Adieu, ye scenes of noise and show,
And all this region here below,
Where naught but disappointments
A better world's in view. [grow-
My Saviour calls! I haste away,
I would not here for ever stay;
Hail! ye bright realms of endless day,
Vain world, once more adieu

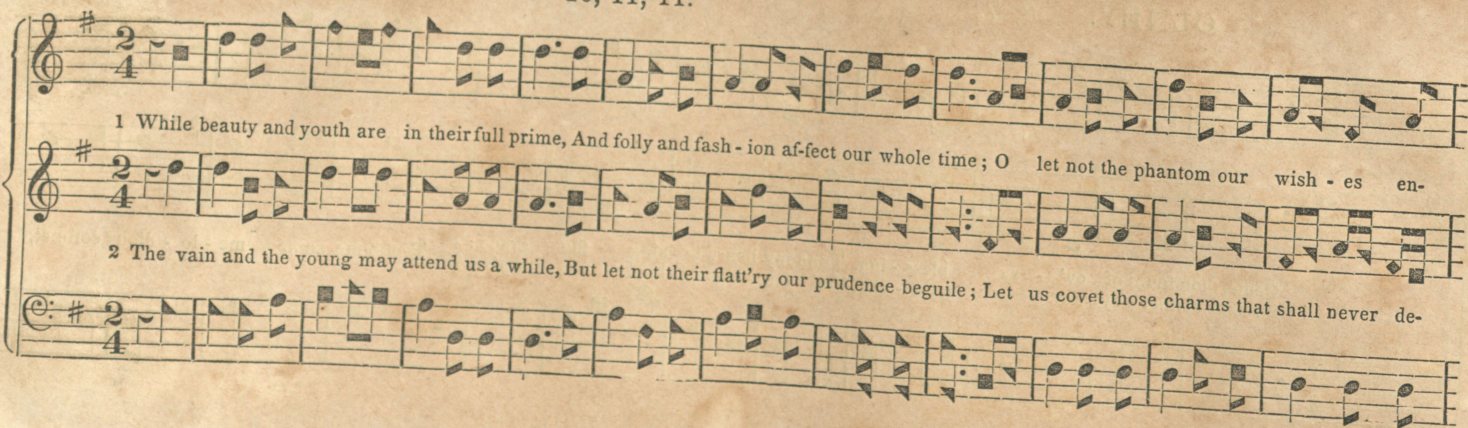
First system of musical notation for 'OLNEY. 8, 7.'. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on the first two staves, and the bass line is on the third staff. The lyrics are written below the staves.

Come, thou fount of ev' - ry bless - ing, Tune my heart to sing thy grace : } Teach me some me - lo - dious son-net,
Streams of mer - cy nev - er ceas - ing, Call for songs of loud - est praise. }

Second system of musical notation for 'OLNEY. 8, 7.'. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on the first two staves, and the bass line is on the third staff. The lyrics are written below the staves.

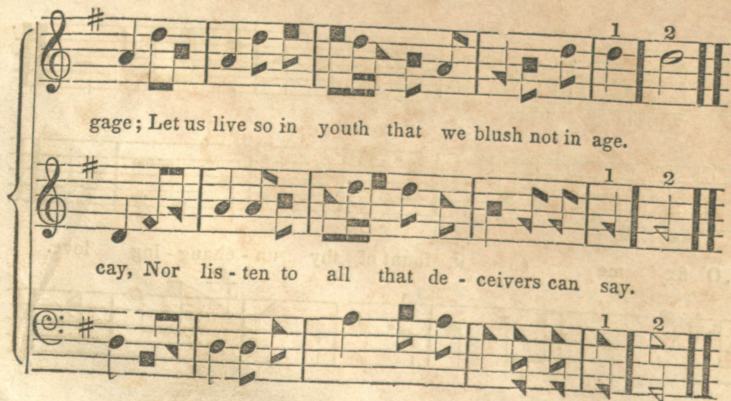
Sung by flam - ing tongues a - bove. Praise the mount, O fix me on it, Mount of thy un - chang - ing love.

MORALITY. 10, 11, 11.



1 While beauty and youth are in their full prime, And folly and fash-ion af-fect our whole time; O let not the phantom our wish-es en-

2 The vain and the young may attend us a while, But let not their flatt'ry our prudence beguile; Let us covet those charms that shall never de-



gage; Let us live so in youth that we blush not in age.

cay, Nor lis-ten to all that de-ceivers can say.

- 3 I sigh not for beauty, nor languish for wealth,
But grant me, kind Providence, virtue and health;
Then, richer than kings, and far happier than they,
My days shall pass swiftly and sweetly away.
- 4 For when age steals on me, and youth is no more,
And the moralist Time shakes his glass at my door,
What pleasure in beauty or wealth can I find?
My beauty, my wealth, is a sweet peace of mind.
- 5 That peace! I'll preserve it as pure as 'twas given,
Shall last in my bosom an earnest of heaven;
For virtue and wisdom can warm the cold scene,
And sixty can flourish as gay as sixteen.
- 6 And when I the burden of life shall have borne,
And death with his sickle shall cut the ripe corn.
Reascend to my God without murmur or sigh,
I'll bless the kind summons, and lie down and die.

Be - hold

No more beneath th' op-pressive hand Of tyran - ny we groan, Be - hold the smiling, happy land, Be - hold the smil-ing,

Be - hold the smil-ing, hap-py land, Be - hold the smiling, hap - py land, That

Detailed description: This is the first system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the staves, with some words aligned with specific notes.

Be - hold That

hap - py land, That free - dom calls her own.

That free - dom calls her own.

free - dom calls her own.

Detailed description: This is the second system of the musical score. It also consists of three staves (treble, treble, and bass clef) with a key signature of one flat and a 4/4 time signature. The music continues from the first system. The lyrics are written below the staves, with some words aligned with specific notes. The system ends with a double bar line.

SOLITUDE IN THE GROVE. C: M

Oh, were I like a feather'd dove, And innocence had wings, I'd fly and make a long re - move From all these restless things. Let

me to some wild desert go, And find a peaceful home, Where storms of ma - lice ne - ver blow, And sorrows never come.

ELYSIAN.

7, 6, 7, 6, 7, 7, 7, 7.

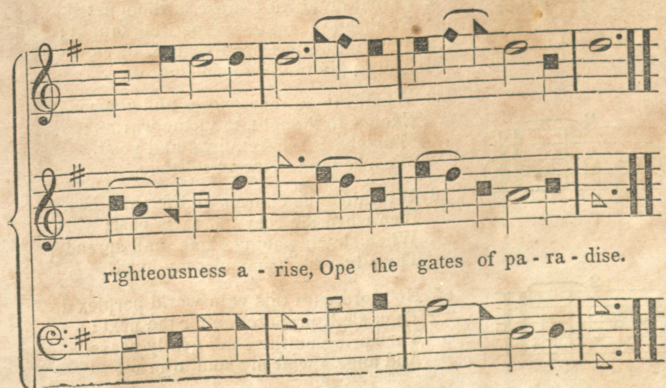
Baptist Harmony, p. 471.

139



1 Burst, ye emerald gates, and bring To my raptured vis - ion }
All th' ecstatic joys that spring Round the bright e - ly - sian. }

Lo, we lift our longing eyes, Burst, ye in - tervening skies, Sun of



righteousness a - rise, Ope the gates of pa - ra - dise.

2 Floods of everlasting light
Freely flash before him;
Myriads, with supreme delight,
Instantly adore him:
Angel trumps resound his fame,
Lutes of lucid gold proclaim
All the music of his name,
Heav'n echoing with the theme.

3 Four-and-twenty elders rise
From their princely station;
Shout his glorious victories,
Sing the great salvation;

Cast their crowns before his throne,
Cry, in reverential tone,
Glory give to God alone;
"Holy, holy, holy One!"

4 Hark! the thrilling symphonies
Seem, methinks, to seize us!
Join we too their holy lays,
Jesus, Jesus, Jesus!
Sweetest sound in seraphs' song
Sweetest notes on mortal tongue
Sweetest carol ever sung—
Jesus, Jesus, roll along

SWEET SOLITUDE. L. M.

1 Hail, sol - itude ! thou gentle queen, Of modest air and brow se - rene ! 'Tis thou inspires the poet's theme,
Wrapp'd in sweet vision's airy dream ;

The first system of the musical score for 'Sweet Solitude' consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with eighth and sixteenth notes, and rests.

in sweet vision's air - y dream, Wrapp'd in sweet vision's air - y dream.

The second system of the musical score continues the melody from the first system. It also consists of three staves in treble and bass clefs with a key signature of two sharps and a 6/8 time signature. The music includes first and second endings, indicated by '1' and '2' above the notes.

- 2 Parent of virtue ! muse of thought !
By thee are saints and patriots taught ;
Wisdom to thee her treasures owes,
And in thy lap fair science grows.
- 3 Whate'er's in thee refines and charms,
Excites to thought, to virtue warms ;
Whate'er is perfect, firm, and good,
We owe to thee, sweet solitude.
- 4 With thee the charms of life shall last,
E'en when the rosy bloom is past ;
When slowly pacing Time shall spread
Thy silver blossoms o'er my head.
- 5 No more with this vain world perplex'd,
Thou shalt prepare me for the next :
The spring of life shall gently cease,
And angels waft my soul to peace.

COMPLAINER. 7, 6.

141

1 I am a great complainer, that bears the name of Christ;
Come, all ye Zion mourners, and listen to my cries; I've many sore temptations, and

sorrows to my soul; I feel my faith declining, and my affections cold.

- 2 I wish it was with me now, as in the days of old,
When the glorious light of Jesus was flowing in my soul
But now I am distressed, and no relief can find,
With a hard, deceitful heart, and a wretched, wandering mind.
- 3 It is great pride and passion beset me on my way,
So I am fill'd with folly, and so neglect to pray;
While others run rejoicing, and seem to lose no time,
I am so weak I stumble, and so I'm left behind.
- 4 I read that peace and happiness meet Christians in their way,
That bear their cross with meekness, and don't neglect to pray;
But I, a thousand objects beset me in my way,
So I am fill'd with folly, and so neglect to pray.

STRATFIELD. C. M.

Psalmist, 1073d Hymn.

Through ev'ry age, e - ter - nal God, Thou art our rest, our safe a - bode; High was thy throne ere heav'n was made, Or

High was thy throne ere heav'n was made, Or earth thy humble

earth thy humble footstool laid. High

earth thy humble footstool laid. High was thy throne ere heav'n was made, Or earth thy humble footstool laid. ::

High was thy throne ere heav'n was made, Or earth thy humble footstool laid. High

foot stool laid. High Or

PLEYEL'S HYMN SECOND. C. M.

143

While thee I seek, protecting Pow'r, Be my vain wish - es still'd, And may this con - se - crated hour With bet - ter hopes be fill'd.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mercy o'er my life has flow'd, That mer - cy I a - dore.

JUBILEE. P. M.

1 Hark! the ju - bi - lee is sounding, O the joy - ful news is come; } Now we have an in - vi - tation To the meek and low-ly Lamb. Glory,
Free sal - va - tion is proclaimed In and through God's only Son: }

ho - nour, and salvation; Christ, the Lord, is come to reign.

2 Come, dear friends, and don't neglect it,
Come to Jesus in your prime;
Great salvation, don't reject it,
O receive it, now's your time;
Now the Saviour is beginning
To revive his work again.
Glory, honour, &c.

3 Now let each one cease from sinning,
Come and follow Christ the way;
We shall all receive a blessing,
If from him we do not stray;
Golden moments we've neglected,
Yet the Lord invites again!
Glory, honour, &c.

4 Come, let us run our race with patience
Looking unto Christ the Lord,
Who doth live and reign for ever,
With his Father and our God;
He is worthy to be praised,
He is our exalted King.
Glory, honour, &c.

5 Come, dear children, praise your Jesus,
Praise him, praise him evermore,
May his great love now constrain us
His great name for to adore;
O then let us join together,
Crowns of glory to obtain.
Glory, honour, &c.

WARRENTON. 8, 7.

145

CHORUS.

Come, thou fount of ev'ry blessing, Tune my heart to sing thy grace;
 Streams of mercy never ceasing, Call for songs of loudest praise.
 I am bound for the kingdom, Will you go to glory with me?
 Halle - lu - jah, praise the Lord.

SWEET AFFLICTION. 8, 7.

Rippon's Hymns, p. 541.

Da Capo.

In the floods of tribu - la - tion, While the billows o'er me roll,
 Je-sus whispers conso - la - tion, And supports my faint - ing soul.
 Hal - le - lujah, Hal - le - lu - jah, Halle - lu - jah, praise the Lord.

1 2 CHORUS.

And let this fee - ble bo - dy fail, And let it faint and die;
My soul shall quit this mournful vale, And soar to worlds on high. } And I'll sing hal - le - lu - jah, And

The first system of the musical score for 'HALLELUJAH'. It consists of three staves. The top two staves are in treble clef with a key signature of one flat (Bb) and a 6/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a chorus section marked '1' and '2'. The lyrics are written below the staves, with a large closing brace grouping the final two lines of the first system.

you'll sing hal - le - lu - jah, And we'll all sing hal - le - lu - jah, When we ar - rive at home.

The second system of the musical score. It continues the melody from the first system across three staves (treble, treble, and bass clef). The lyrics 'you'll sing hal - le - lu - jah, And we'll all sing hal - le - lu - jah, When we ar - rive at home.' are written below the staves. The system concludes with a double bar line.

Dis-miss us with thy blessing, Lord, Help us to feed up - on thy word; } Though we are guil-ty, thou art good,
All that has been a-miss forgive, And let thy truth with-in us live. }

Wash all our works in Jesus' blood

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 6/8. The lyrics are written below the vocal staves, with a large brace grouping the first two lines of the verse.

Give eve-ry fet - ter'd soul release, And bid us all de - part in peace. Give every fetter'd soul release, And bid us all de - part in peace.

The second system of the musical score also consists of four staves, following the same vocal and piano arrangement as the first system. The lyrics are written below the vocal staves, with a large brace grouping the two lines of the verse.

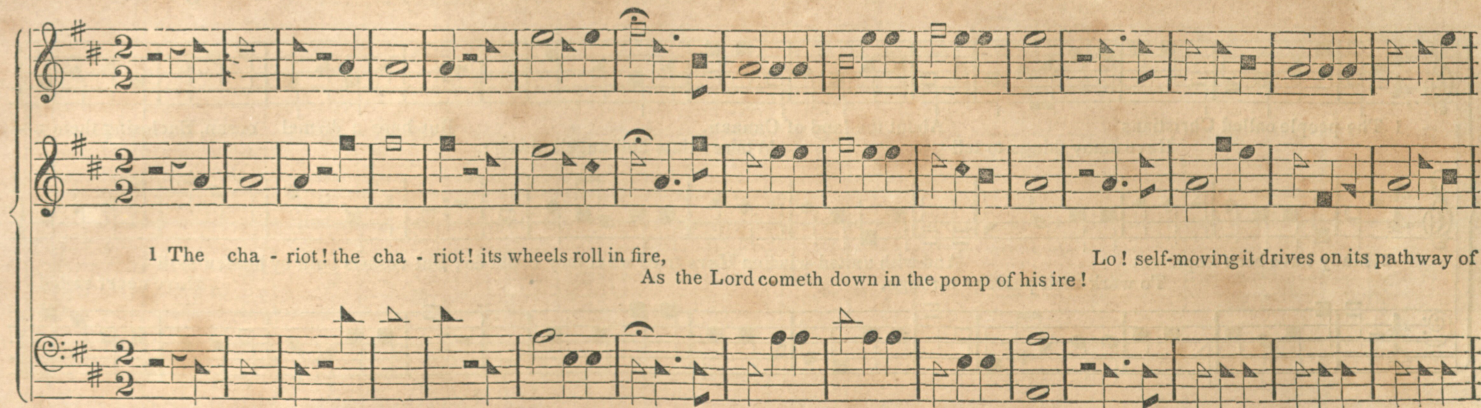
JEFFERSON. 8, 7.

Glo - rious things of thee are spo - ken, Zi - on, ci - ty of our God! } On the Rock of a - ges founded,
He whose word can ne'er be bro - ken, Form'd thee for his own a - bode. }

The first system of the musical score consists of three staves. The top two staves are in treble clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the staves, with a large closing brace on the right side of the first two staves.

Who can shake thy sure re - pose? With sal - va - tion's wall sur - round - ed, Thou mayst smile at all thy foes.

The second system of the musical score also consists of three staves. The top two staves are in treble clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music continues from the first system. The lyrics are written below the staves, with a large closing brace on the right side of the first two staves.



1 The cha - riot! the cha - riot! its wheels roll in fire,
As the Lord cometh down in the pomp of his ire! Lo! self-moving it drives on its pathway of



cloud, And the heav'ns with the burden of Godhead are bow'd.

- 2 The glory! the glory! around him are
pour'd
Mighty hosts of the angels that wait on
the Lord;
And the glorified saints and the martyrs
are there,
And there all who the palm-wreaths of
victory wear.
- 3 The trumpet! the trumpet! the dead have
all heard,
Lo! the depths of the stone-cover'd char-
nel are stirr'd;
From the sea, from the earth, from the
south, from the north,
And the vast generations of man are come
forth.

- 4 The judgment! the judgment! the thrones
are all set,
Where the Lamb and the white-vested
elders are met;
There all flesh is at once in the sight of
the Lord,
And the doom of eternity hangs on his
word.
- 5 O mercy! O mercy! look down from
above,
Great Creator, on us, thy sad children,
with love;
When beneath to their darkness the wicked
are driv'n,
May our justified souls find a welcome in
heav'n.

1 The people called Christians' About the land of Canaan, But here a dismal ocean, Enclosing them a -
Have many things to tell Where saints and angels dwell;

2 Many have been impatient And with united wisdom Have tried what they could do; But vessels built by human skill
To work their passage through, Have never sailed

round Them from Canaan's hap-py ground.
With its tides, still divides

ar, On some dreadful, sandy bar.
Till we found them aground

3 The everlasting gospel
Hath launch'd the deep at last;
Behold the sails expanded
Around the tow'ring mast!
Along the deck in order
The joyful sailors stand,
Crying, "Ho!—here we go
To Immanuel's happy land."

4 We're now on the wide ocean;
We bid the world farewell!
And though where we shall anchor
No human tongue can tell;
About our future destiny
There need be no debate,
While we ride on the tide,
With our Captain and his Mate.

5 To those who are spectators,
What anguish must ensue,
To hear their old companions
Bid them a last adieu!
The pleasures of your paradise
No more our hearts invite;
We will sail—you may rail,
We shall soon be out of sight.

6 The passengers united
In order peace and love;—
The wind is in our favour,
How swiftly do we move!
Though tempests may assail us,
And raging billows roar,
We will sweep through the deep,
Till we reach fair Canaan's shore.

Behold the Judge descends, his guards are nigh; Tempests and fire attend him down the sky; Heav'n, earth, and hell draw near, let all things come To hear his

justice, and the sin-ner's doom: But gather first my saints, the Judge commands, Bring them, ye an - gels, from their distant lands.

1 Soldiers of the cross, arise! Lo, your Captain from the skies,
Holding forth the glitt'ring prize, Calls to victo - ry. Fear not, though the battle lower,
Firmly stand the

trying hour, Stand the tempter's utmost pow'r, Spurn his slavery.

- 2 Who the cause of Christ would yield?
Who would leave the battle-field?
Who would cast away his shield?—
Let him basely go:
Who for Zion's King will stand?
Who will join the faithful band?
Let him come with heart and hand,
Let him face the foe.
- 3 By the mercies of our God,
By Emmanuel's streaming blood,
When alone for us he stood,
Ne'er give up the strife:

- Ever to the latest breath,
Hark to what your Captain saith;—
"Be thou faithful unto death;
Take the crown of life."
- 4 By the woes which rebels prove,
By the bliss of holy love,
Sinners, seek the joys above;
Sinners, turn and live!
Here is freedom worth the name.
Tyrant sin is put to shame;
Grace inspires the hallow'd flame
God the crown will give.

SALUTATION. 7, 6, 8, 7, 7, 6, 7, 6.

Mercer's Cluster, p. 230.

153

The image shows a page from a musical manuscript featuring three staves of music. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The lyrics are written below the staves, aligned with the corresponding notes. The lyrics are: "1 Good morning, brother pilgrim, March you towards Jerusalem, Pray, wherefore are you smiling, We What, bound for Canaan's coast? To join the heav'nly host? While tears run down your face?"

soon shall cease from toiling, And reach that heav'nly place. And reach that heav'nly place. We soon shall cease from toiling, And reach that heav'nly place.

2 To Canaan's coast we'll hasten,
To join the heavenly throng,
Hark! from the banks of Jordan,
How sweet the pilgrims' song!
Their Jesus they are viewing,
By faith we see him too,
We smile, and weep, and praise him,
And on our way pursue.

3 Though sinners do despise us,
And treat us with disdain,
Our former comrades slight us,
Esteem us low and mean :
No earthly joy shall charm us
While marching on our way,
Our Jesus will defend us
In the distressing day.

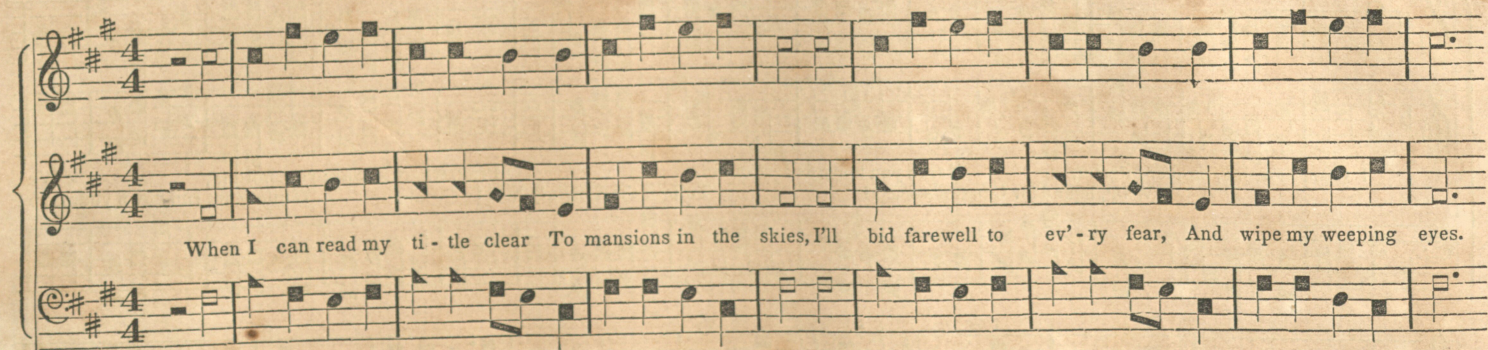
4 The frowns of old companions
We're willing to sustain,
And, in divine compassion,
To pray for them again ;
For Christ, our loving Saviour,
Our Comforter and Friend,
Will bless us with his favour,
And guide us to the end.

5 With streams of consolation,
We're fill'd as with new wine,
We die to transient pleasures,
And live to things divine:
We sink in holy raptures,
While viewing things above.
Why glory to my Saviour,
My soul is full of love.

THE SAINTS' DELIGHT.

65th hymn, 2d b. Watts

F. Price.



When I can read my ti - tle clear To mansions in the skies, I'll bid farewell to ev'-ry fear, And wipe my weeping eyes.



I feel like, I feel like I'm on my jour - ney home. I feel like, I feel like I'm on my jour - ney home.

2 Should earth against my soul engage,
And fiery darts be hurl'd,
Then I can smile at Satan's rage,
And face a frowning world.

3 Let cares like a wild deluge come,
Let storms of sorrow fall;
So I but safely reach my home,
My God, my heav'n, my all.

4 There I shall bathe my weary soul
In seas of heavenly rest;
And not a wave of trouble roll
Across my peaceful breast.

NORTHFIELD. C. M.

155

1 How long, dear Sa - viour, Oh, how long shall this bright hour delay?

Fly, &c.

Fly swift around, ye wheels of time, And bring the promised

Fly swift a - round, ye wheels of time, ::

day, : And bring the promised day.

2 Lo, what a glorious sight appears
To our believing eyes!
The earth and seas are pass'd away,
And the old rolling skies.

From the third heaven, where God resides,
That holy, happy place,
The New Jerusalem comes down,
Adorn'd with shining grace.

4 Attending angels shout for joy,
And the bright armies sing;

Mortals, behold the sacred seat
Of our descending King!

5 The God of glory down to men
Removes his blest abode;
Men, the dear object of his grace,
And he the loving God.

6 His own soft hand shall wipe the tears
From every weeping eye;
And pains and groans, and griefs and fears,
And death itself shall die.

How happy is the pilgrim's lot, How free from anxious care and thought, How free from anxious care and thought,
From worldly hope and

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The lyrics are written below the staves, with the first line of lyrics spanning the first two staves and the second line spanning the bottom staff.

fear; Confined to neither court nor cell, His soul disdains on earth to dwell,
His soul disdains on earth to dwell, He on-ly so-journs here.

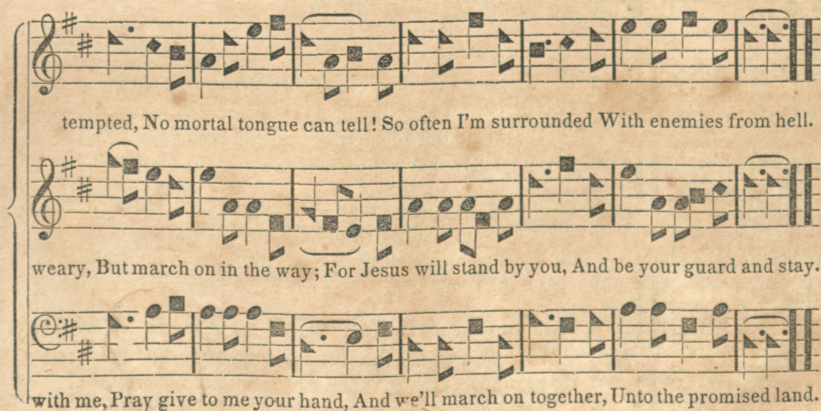
The second system of the musical score also consists of three staves, with the same notation as the first system. The lyrics continue from the first system, with the first line of lyrics spanning the first two staves and the second line spanning the bottom staff. The music concludes with a double bar line at the end of the bottom staff.



1 See how the wicked kingdom Is falling ev'ry day! And still our blessed Jesus Is winning souls a - way: But oh, how I am

2 With weeping and with praying, My Jesus I have found, To cruci - fy old nature, And make his grace abound. Dear children, don't be

3 If sinners will serve Satan, And join with one accord, Dear brethren, as for my part, I'm bound to serve the Lord; And if you will go



tempted, No mortal tongue can tell! So often I'm surrounded With enemies from hell.

weary, But march on in the way; For Jesus will stand by you, And be your guard and stay.

with me, Pray give to me your hand, And we'll march on together, Unto the promised land.

4 Through troubles and distresses,
We'll make our way to God;
Though earth and hell oppose us,
We'll keep the heavenly road
Our Jesus went before us,
And many sorrows bore,
And we who follow after,
Can never meet with more.

Farewell to every mourner!
I hope the Lord you'll find,
To ease you of your burden,
And give you peace of mind.

5 Though dear to me, my brethren,
Each one of you I find;
My duty now compels me
To leave you all behind:
But while the parting grieves us,
I humbly ask your prayers,
To bear me up in trouble,
And conquer all my fears.

7 Farewell, poor careless sinners!
I love you dearly well;
I've labour'd much to bring you
With Jesus Christ to dwell;
I now am bound to leave you—
Oh, tell me, will you go?
But if you won't decide it,
I'll bid you all adieu!

6 And now, my loving brothers,
I bid you all farewell!
With you, my loving sisters,
I can no longer dwell.

8 We'll bid farewell to sorrow,
To sickness, care, and pain;
And mount aloft with Jesus,
For evermore to reign;
We'll join to sing his praises,
Above th' ethereal blue;
And then, poor careless sinners,
What will become of you?

1 Thou art gone to the grave—but we will not deplore thee,
 Though sorrows and darkness encompass the tomb;
 The Saviour has pass'd thro' its portals before thee,
 And the

lamp of his love is thy guide thro' the gloom,
 And the lamp of his love is thy guide thro' the gloom.

- 2 Thou art gone to the grave—we no longer behold thee,
 Nor tread the rough paths of the world by thy side;
 But the wide arms of mercy are spread to enfold thee,
 And sinners may hope, since the Saviour hath died.
- 3 Thou art gone to the grave—and thy cradle's forsaken,
 With us thy fond spirit did not tarry long,
 But the sunshine of heaven beam'd bright on thy waking,
 And the sound thou didst hear was the seraphim's song.
- 4 Thou art gone to the grave, but 'twere wrong to deplore thee,
 When God was thy ransom, and guardian, and guide;
 He gave thee, and took thee, and soon will restore thee.
 Where death hath no sting, since the Saviour hath died.

WONDROUS LOVE.

12, 9, 6, 6, 12, 9.

159

What wondrous love is this! oh! my soul! oh! my soul! What wondrous love is this, oh! my soul! What wondrous love is this! That

The first system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The lyrics are written below the staves, aligned with the corresponding musical phrases.

caused the Lord of bliss To bear the dreadful curse for my soul, for my soul, To bear the dread-ful curse for my soul.

The second system of the musical score also consists of three staves in the same key and time signature as the first. It continues the melody and accompaniment, with lyrics written below. The system concludes with a double bar line. The paper shows signs of age, including some staining and foxing.

No more shall the sound of the war-whoop be heard,
The ambush and slaughter no longer be fear'd,
The tomahawk, buried, shall rest in the ground,
And peace and good-will to the nations abound.

MARYSVILLE. L. M.

Jésus, my all, to heav'n is gone—He whom I fix my hopes upon ; His track I see, and I'll pur-sue The narrow way till him I view.

SWEET HOME. 11, 11, 11, 5, 11

Baptist Harmony, p. 431.

161

1 Mid scenes of con - fusion and crea - ture complaints, How sweet to my soul is com - mu - nion with saints; To find at the banquet of

2 Sweet bonds, that unite all the chil - dren of peace! And thrice precious Jesus, whose love cannot cease! Though oft from thy presence in

3 I sigh from this bo - dy of sin to be free, Which hinders my joy and com - mu - nion with thee; Though now my temptations like

CHORUS.

mer-cy there's room, And feel in the presence of Je - sus at home. Home, home, sweet, sweet home; Prepare me, dear Saviour, for glory, my home.

sadness I roam, I long to be - hold thee in glo - ry, at home. Home, &c.

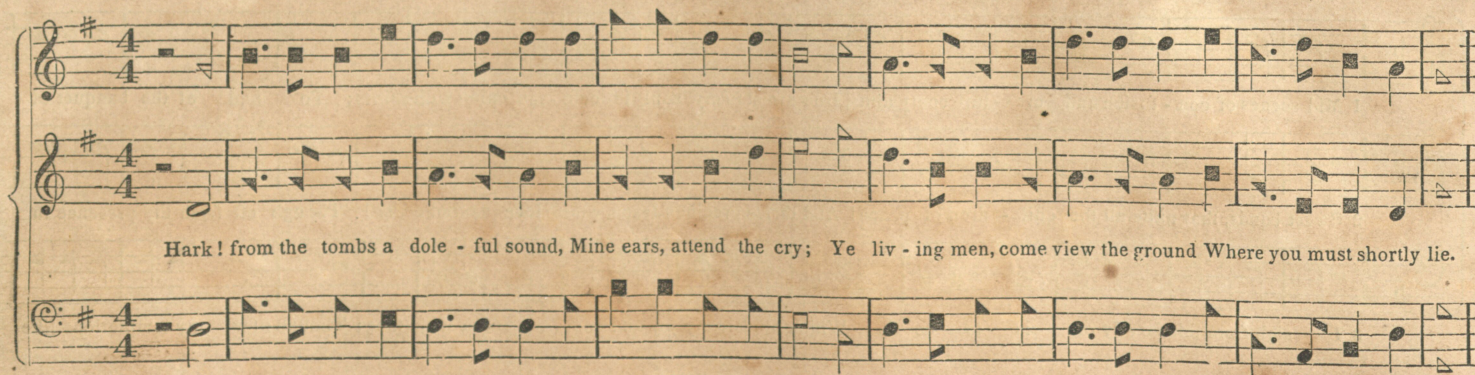
bil - lows may foam, All, all will be peace, when I'm with thee at home. Home, &c.

4 While here in the valley of conflict I stay,
O give me submission, and strength as my day;
In all my afflictions to thee I would come,
Rejoicing in hope of my glorious home.
Home, home, &c.

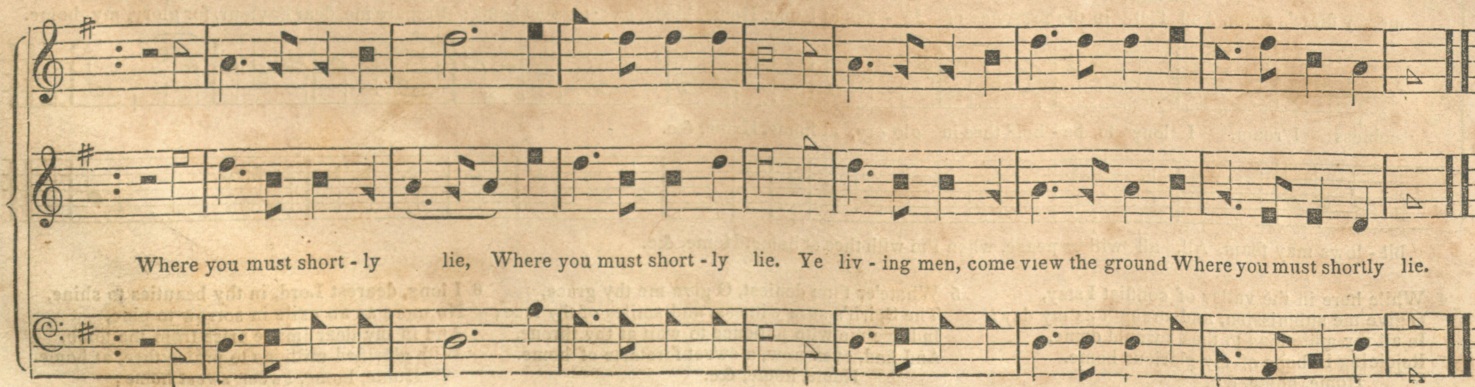
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5 Whate'er thou deniest, O give me thy grace,
The Spirit's sure witness, and smiles of thy face;
Indulge me with patience to wait at thy throne,
And find, even now, a sweet foretaste of home.
Home, home, &c.

6 I long, dearest Lord, in thy beauties to shine,
No more as an exile in sorrow to pine,
And in thy dear image arise from the tomb,
With glorified millions to praise thee, at home.
Home, home, sweet sweet home;
Receive me, dear Saviour, in glory, my home.



Hark! from the tombs a dole - ful sound, Mine ears, attend the cry; Ye liv - ing men, come view the ground Where you must shortly lie.



Where you must short - ly lie, Where you must short - ly lie. Ye liv - ing men, come view the ground Where you must shortly lie.

PART II.

CONSISTING PRINCIPALLY OF PIECES USED IN SINGING SCHOOLS
AND SOCIETIES.

MORNING. L. M.

Psalmist, 232d Hymn.

A solemn darkness veils the skies,
A sudden tremb - - ling shakes the ground.

1 He dies, the friend of sinners dies,
Lo! Salem's daughters weep around ;

A solemn darkness veils the skies,
A sudden trembling shakes the ground.

2 Ye saints approach!—the anguish view
Of him who groans beneath your load;
He gives his precious life for you;
For you he sheds his precious blood

3 Here's love and grief beyond degree;
The Lord of glory dies for men;
But, lo! what sudden joys we see!
Jesus, the dead, revives again.

4 The rising God forsakes the tomb;
Up to his Father's court he flies;
Cherubic legions guard him home,
And shout him welcome to the skies.

DUANE STREET. L. M. D

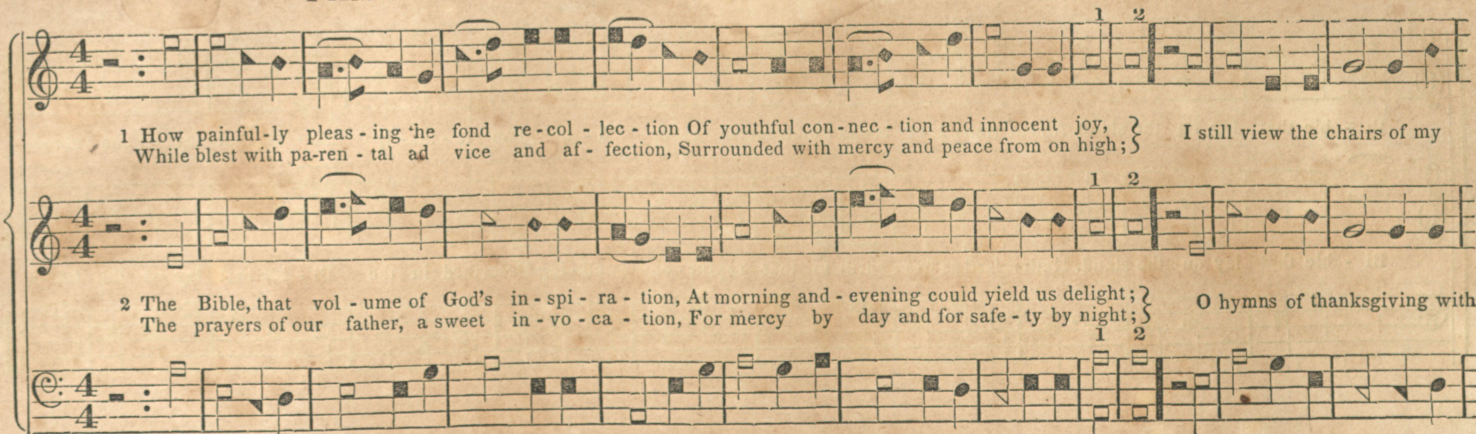
Treble by J. T. White.

A musical score for the first system of the hymn 'Duane Street'. It consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

A poor wayfaring man of grief Hath often pass'd me on my way ; Who sued so humbly for re - lief, That I could nev - er answer nay .

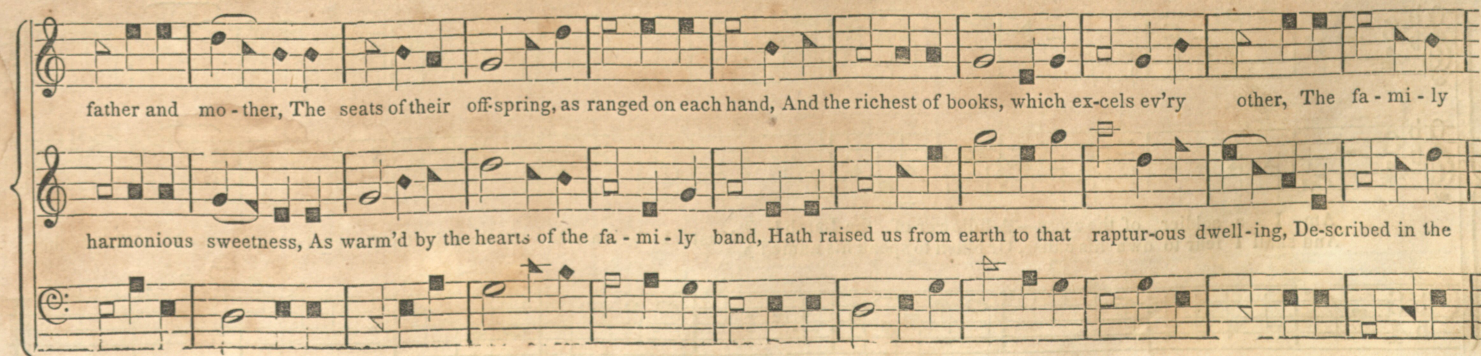
A musical score for the second system of the hymn 'Duane Street'. It consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

I had not power to ask his name, Yet there was something in his eye
Whither he went or whence he came. That won my love, I knew not why



1 How painful-ly pleas-ing the fond re-col-lec-tion Of youthful con-nec-tion and innocent joy, } I still view the chairs of my
While blest with pa-ren-tal ad-vice and af-fec-tion, Surrounded with mercy and peace from on high; }

2 The Bible, that vol-ume of God's in-spi-ra-tion, At morning and-evening could yield us delight; } O hymns of thanksgiving with
The prayers of our father, a sweet in-vo-ca-tion, For mercy by day and for safe-ty by night; }



father and mo-ther, The seats of their off-spring, as ranged on each hand, And the richest of books, which ex-cels ev'ry other, The fa-mi-ly

harmonious sweetness, As warm'd by the hearts of the fa-mi-ly band, Hath raised us from earth to that raptur-ous dwell-ing, De-scribed in the

Bi - ble that lay on the stand. And th' richest of books which excels every o - ther, The fa - mi - ly Bi - ble that lay on the stand.

Bi - ble that lay on the stand. Hath raised us from earth to that raptur - ous dwell - ing Described in the Bi - ble that lay on the stand.

JOYFUL. C. M.

B. F. White.

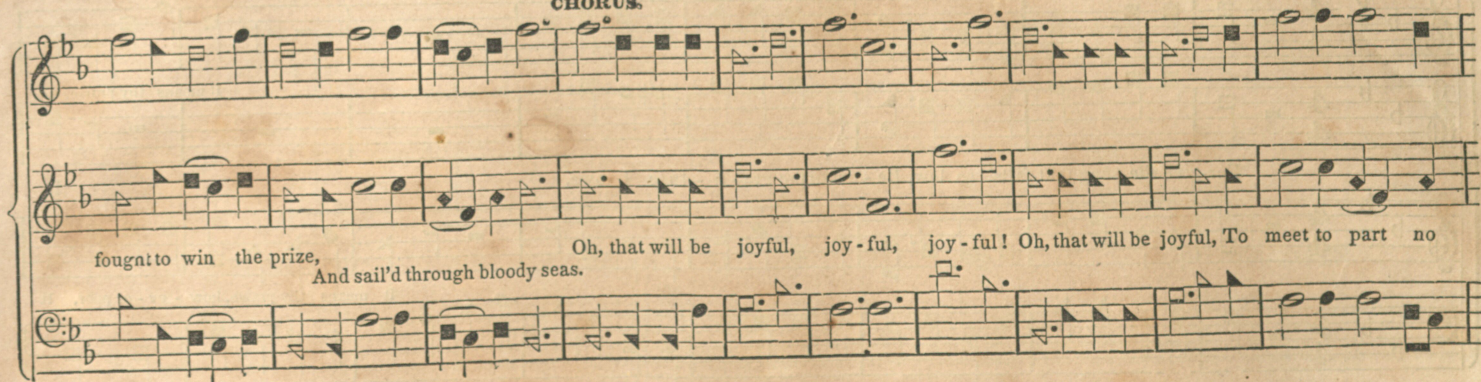
Treble by E. J. King.

Am I a soldier of the cross—A follower of the Lamb? } Must I be carried to the skies On flowery beds of ease? Whilst others
And shall I fear to own his cause, Or blush to speak his name?

JOYFUL, *Continued*

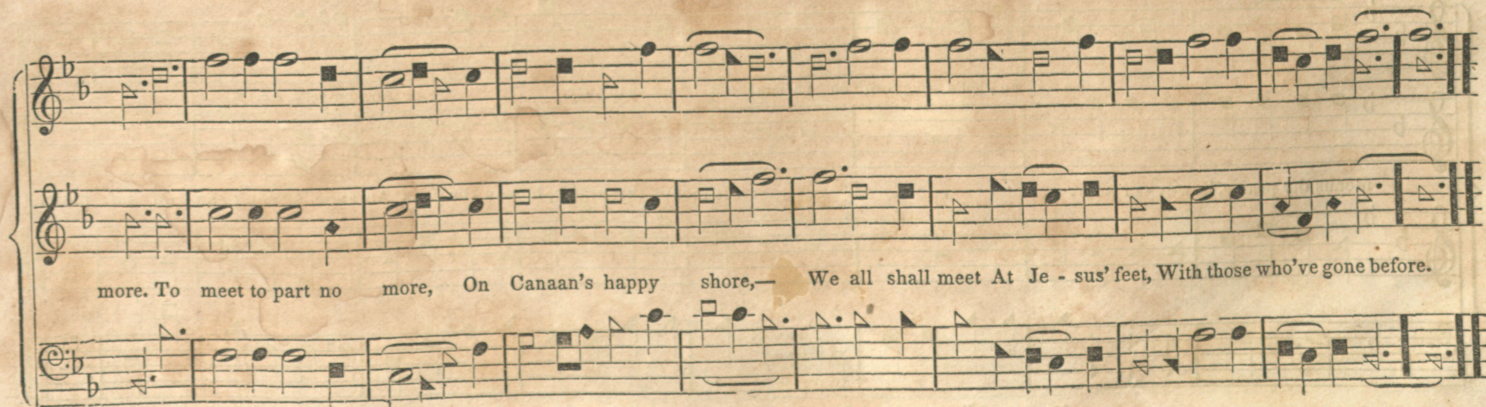
167

CHORUS.



fought to win the prize,
And sail'd through bloody seas.

Oh, that will be joyful, joy-ful, joy-ful! Oh, that will be joyful, To meet to part no



more. To meet to part no more, On Canaan's happy shore,— We all shall meet At Je - sus' feet, With those who've gone before.

For-give the song that falls so low, Be - neath the gra - ti - tude I owe.

It means thy praise, &c.

It

It means thy praise, how - ev - er poor, It

It means thy praise, how - ev - er poor, It means, &c.

An an - gel's song can do no more. It means thy, &c.

An an - gel's, &c.

means thy praise, howev - er poor,

It means thy praise, howev - er poor, An angel's song can do no more.

An an - gel's song can do no more. It means, &c.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is written across the staves with various note values including eighth and sixteenth notes, and rests. There are triplet markings (indicated by a '3' over a group of notes) in the second measure of the top staff and the eighth measure of the bottom staff. The lyrics are printed below the staves.

Come sound his praise a - broad, And hymns of glo - ry sing, Je - ho - vah is the sov'reign God, The u - ni -

The second system of the musical score continues the melody from the first system. It also consists of three staves in treble and bass clef with a key signature of one sharp and a time signature of 2/4. The notation includes various note values and triplet markings. The lyrics are printed below the staves.

ver-sal King, He form'd the deep unknown, He gave the seas their bound, The wa - t'ry worlds are all his own, And all the sol - id ground.

Oh! may I wor- thy prove to see The saints in full pros- per - i - ty. Then my troubles will be over. }
 To see the bride, the glittering bride, Close seat - ed by her Saviour's side. Then my troubles will be over. } I never shall forget the day when

Jesus wash'd my sins away, And then my troubles will be over, Will be o - ver, Will be over, And re-joicing, And then my troubles will be o - ver.

EXHORTATION. C. M.

Psalmist, 8th Hymn.

171

Lord, in the morn-ing thou shalt hear My voice as-cend-ing high;

To thee will I di-

To thee will I di-rect my prayer, To thee lift up mine eye.

To thee will I di-rect my prayer, To thee lift up mine eye.

rect my prayer, To thee lift up mine eye. To thee will I di-rect my prayer, To thee lift up mine eye.

Wake, all ye soaring throngs, and sing, Ye cheerful warblers of the spring, Harmonious anthems raise, To him who shaped your

To him who shaped your finer mould, Who tipp'd your glitt'ring wings with gold, To him, &c. Who tipp'd, &c. And tuned, &c.

Who tipp'd your glitt'ring wings with gold, finer mould, To him who shaped your finer mould, Who tipp'd your glitt'ring wings with gold, And tuned your voice to praise.

tipp'd your glitt'ring wings with gold

Lord, in the morning thou shalt hear
My voice ascending high;
To thee will I direct my prayer,
To thee lift up mine eye;—
Up to the hills where Christ is gone
To

plead for all his saints, Presenting at his Father's throne, Pre - sent - ing at his Fa - ther's throne Our songs and our complaints.

PETERSBURG. L. M.

Thus saith the high and lof-ty One, I sit up-on my ho-ly throne, My name is God, I dwell on high, Dwell in my

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of text spanning across the first two staves and the second line spanning across the bottom staff.

own e - ter - ni - ty. But I descend to worlds be-low, On earth, I have a man - sion too, The

The second system of the musical score also consists of three staves in the same key signature and time signature as the first system. The lyrics continue from the first system, with the first line of text spanning across the first two staves and the second line spanning across the bottom staff.

hum - ble spi - rit and contrite, Is an a - bode, of my de - light, Is an a - bode of my de - light.

STAR IN THE EAST. 11s & 10s.

R. Herron.

1 Hail the blest morn when the great Mediator
Down from the regions of glory descends;
Shepherds, go worship the babe in the manger,
Lo! for his guard the bright angels attend.

2 Brightest, and best of the sons of the morning,
Dawn on our darkness and lend us thine aid!
Star of the east the hori - zon a - dorn-ing,
Guide where our infant Redeemer is laid.

3 Cold on his cradle the dew-drops are shap-ing,
Low lies his bed with the beasts of the stall;
Angels adore him in slumber reclin-ing,
Maker, and Monarch, and Saviour of all.

4 Say, shall we yield Him in costly devotion,
Odours of Edom and offerings divine;
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, and gold from the mine.

5 Vainly we offer each ample oblation,
Vainly with gold would his favour secure -
Richer by far is the heart's adoration,
Dearer to God are the prayers of the poor.

Though na - ture's strength de - cay, And earth and hell with - stand, To Canaan's bounds I urge my way,

This musical system consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, aligned with the notes.

At his command. With Je - sus, &c.

At his command. The watery deep I pass, With Je - sus in my view, My way pur - sue.
And through the howling wilderness

At his com - mand.

This musical system consists of three staves. The top two staves are in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, aligned with the notes.

BANQUET OF MERCY.

T. W. Carter.

177

Mid scenes of confusion and creature complaints, How sweet to my soul is communion with saints!
To find at the banquet of mercy there's room,

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 6/4. The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

And feel in the presence of Je - sus at home. Home, sweet home, Prepare me, dear Saviour, for glo - ry, my home.

The second system of the musical score also consists of three staves in the same key signature and time signature as the first. It continues the melody and accompaniment, ending with a double bar line. The lyrics are written below the staves, with some words like 'Je - sus' and 'glo - ry' hyphenated across bar lines.

HOSANNA. 7s, 6s.

1 When, his salvation bringing, To Zi - on Je - sus came, The children all stood singing Hosan - na to his name. Nor did there zeal of

send him, But as he rode a - long, He let them still attend him, And smiled to hear their song.

- 2 And since the Lord retaineth
His love for children still;
Though now as King he reigneth
On Zion's heavenly hill:
We'll flock around his banner,
Who sits upon the throne;
And cry aloud "Hosanna
To David's royal son."
- 3 For should we fail proclaiming
Our great Redeemer's praise,
The stones, our silence shaming,
Might well hosanna raise
But shall we only render
The tribute of our words?
No! while our hearts are tender,
They, too, shall be the Lord's.

1 I find myself placed in a state of probation, Which God has commanded us well to improve;
And I am re-solved to re-gard all his precepts, And on in the way of obedience to move. I know I must go through great tribulation,

And many sore conflicts on ev-e-ry hand; But grace will support and comfort my spirit, And I shall be a-ble for-ev-er to stand.

2 I'm call'd to contend with the powers of darkness,
And many sore conflicts I have to pass through;
O Jesus, be with me in every battle,
And help me my enemies all to subdue.
If thou, gracious Lord, will only be with me,
To aid and direct me, then all will be right;
Apollyon, with all his powerful forces,
In thy name and thy strength I shall soon put to flight.

3 And when I must cross the cold stream of Jordan,
I'll bid all my sorrows a final adieu,
And hasten away to the land of sweet Canaan,
Where, Christians, I hope I shall there meet with you.
That rest into which my soul shall then enter,
Is perfectly glorious, and never shall end;
A rest of exemption from warfare and labour,
A rest in the bosom of Jesus, my friend.

4 And more than exemption from fighting and hardship,
My gracious Redeemer will grant unto me;
A portion of bliss he has promised to give me,
And true to that promise he surely will be.
Yes, I shall receive and always inherit
A happy reception and truly divine,
For which all the praises and glory, my Saviour,
Are due unto thee, and shall ever be thine.

VERMONT. C. M. D.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with a treble and bass clef and a key signature of one sharp. The time signature is 4/4. The lyrics are written below the vocal staves.

In vain we lavish out our lives, To ga - ther emp - ty wind; The choicest blessings earth can yield Will starve a hungry mind.

The second system of the musical score consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

Come, and the Lord shall feed our souls With more substantial meat, With such as saints in glo - ry love, With such as an - gels eat.

Death, like an o - ver - flowing stream, Sweeps us a - way; our life's a dream, An empty tale, a morning flower, An empty

An empty tale, a morn-ing flower, An empty tale, a

An empty tale, a morn-ing flower, ::

An empty tale, &c. Cut down

tale, a morning flower, An empty tale, a morn-ing flower, Cut down and wither'd in an hour.

morn - ing flower, ::

flower, An emp - ty tale, Cut down

- 2 Our age to seventy years is set;
How short the time! how frail the state
And if to eighty we arrive,
We rather sigh and groan than live.
- 3 But oh how oft thy wrath appears,
And cuts off our expected years,
Thy wrath awakes our humble dread:
We fear the power that strikes us dead.
- 4 Teach us, O Lord, how frail is man;
And kindly lengthen out the span,
'Till a wise care of piety
Fit us to die and dwell with thee.

Watts, Psalm 90, pt. 1.

NEWBURGH. S. M.

Let every creature join To praise th' eternal God ;

Ye heavenly hosts, the song be - gin, And sound his name abroad

Ye heavenly hosts, the song be - gin, :||: And sound

Ye starry lights, ye twinkling flames, Shine to your Maker's praise. :||:

And moon with paler rays ;

Ye starry lights, ye twinkling flames, Shine to your Maker's praise.

Thou sun with golden beams,

The musical score is written on four systems of staves. Each system consists of a vocal line (treble clef), a piano line (grand staff), and a bass line (bass clef). The time signature is 4/4. The lyrics are written below the staves, with some lines spanning across multiple staves. The score includes repeat signs (:||:) and a key signature of one sharp (F#).



Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To see the wicked placed on high, In pride and robes of honour



shine. But, oh, their end, their dreadful end; Thy sanctu-a-ry taught me so, On slip'ry rocks I see them stand, And fiery bil-lows roll be-low.



ENFIELD. C. M.

Be - fore the ro - sy dawn of day, To thee, my God, I'll sing; A - wake, my soft and tune-ful lyre, A - wake, each charming string: A -

The first system of the musical score for 'Enfield' consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the third staff.

wake, and let thy flow - ing strains Glide through the midnight air, While high a - midst, the silent orb, The sil - ver moon, rolls clear.

The second system of the musical score for 'Enfield' consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the third staff. The system ends with a double bar line and a repeat sign.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with various note values including eighth and sixteenth notes, and rests. There are first and second endings marked with '1' and '2' above the final measures.

Farewell, farewell, farewell, my friends, I must be gone, I have no home or stay with you; Till I a bet-ter world can view.
I'll take my staff and travel on,

The second system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues the melody from the first system, ending with a double bar line. There are first and second endings marked with '1' and '2' above the final measures.

I'll march to Canaan's land, Where pleasures never end, Fare-well, Farewell, farewell my loving friends, farewell,
I'll land on Canaan's shore, And trou - bles come no more.

2 Farewell, &c. my friends, time rolls along,
Nor waits for mortal cares or bliss;
I'll leave you here, and travel on,
Till I arrive where Jesus is.
I'll march, &c.
Farewell, &c.

3 Farewell, &c. dear brethren in the Lord,
To you I'm bound with cords of love;
But we believe his gracious word,
We all ere long shall meet above.
I'll march, &c.
Farewell, &c.

4 Farewell, &c. ye blooming sons of God,
Sore conflicts yet remain for you;
But dauntless keep the heavenly road,
Till Canaan's happy land you view.
I'll march, &c.
Farewell, &c.

SHERBURNE. C. M.

SHIRBURN. C. M.

186

The an-gel,

While shepherds watch'd their flocks by night, All seat-ed on the ground, The an-gel of the Lord came down, And glo-ry

The an-gel, of the Lord, came down, And glo-ry,

And glo-ry, And glo-ry, The angel, And glo-ry,

shone a-round. The angel of the Lord came down, And glory shone around, And glory, &c.

The angel, And glo-ry, shone around

PROTECTION. L. M.

Sherman.

187

Thine arm, &c.

God, my supporter, and my hope, My help forever near ; Thine arm of mer - cy held me up, When

Thine arm of mer - cy held me up, :||:

Thine arm, &c.

sinking in de-spair. When sink-ing in de-spair.

2 Thy counsels, Lord, shall guide my feet
Through life's bewilder'd race,
Thine hand conduct me near thy seat,
To dwell before thy face.

3 Were I in heav'n without my God,
'Twould be no joy to me ;
And whilst this earth is my abode,
I long for none but thee.

4 What if the springs of life should break,
And flesh and heart should faint,

God is my soul's eternal rock,
The strength of every saint.

5 Behold, the sinners that remove
Far from thy presence die ;
Not all the idol gods they love
Can save them when they cry.

6 But to draw near to thee, my God,
Shall be my sweet employ ;
My tongue shall sound thy works abroad
And tell the world my joy.

1 The scat - ter'd clouds are fled at last, The rain is gone, the win - ter's past; The love - ly

2 The voice of my be - lov - ed sounds, While o'er the mount - ain top he bounds; He flies, ex -

The first system of the musical score is written for three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features various triplet markings (indicated by a '3' over a group of notes) and repeat signs. The lyrics are printed below the staves, with the first line starting with '1' and the second line starting with '2'.

ver - nal flowers ap - pear, The warb - ling choirs en - chant our ear. Now, with sweetly pen - sive moan,

ult - ing, o'er the hills, And all my soul with trans - port fills. Gent - ly doth he chide my stay,

The second system of the musical score continues the composition. It follows the same three-staff format (treble, treble, and bass clefs) with a key signature of one sharp (F#). The time signature changes to 6/8 in the middle of the system. The music includes triplet markings and repeat signs. The lyrics are printed below the staves, continuing from the previous system.

SPRING. *Concluded.*

189

Coos the turtle - dove alone, Now with sweetly, pensive moan, Coos the turtle - dove a - lone.

Rise, my soul, and come away, Gently doth he chide my stay, Rise, my soul, and come a - way.

Coos the tur - tle - dove a - lone. Rise, my soul, and come a - way.

MONTGOMERY. C. M.

Psalmist, 18th Hymn. *More.*

Ear - ly, my God, without de - lay, I haste to seek thy face; My thirsty spirit faints a - way, With -

MONTGOMERY. *Concluded*

So pil - grims on the scorching sand, Be - neath a burn - ing sky, Long for a
out thy cheering grace; So pilgrims on the scorch - ing sand, Be - neath a burning sky,
So pilgrims, &c. ::
So pilgrims on the scorching sand, ::
cool - ing stream at hand, :: 1 2
Long for a cooling stream at hand, And they must drink or die. Long for a cooling stream at hand, And they must drink or die. 1 2
Long for, &c. 1 2
Long for, &c. 1 2

The musical score is written for four staves. The first system contains the first two staves, and the second system contains the last two staves. The music is in common time (C) and features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests. The lyrics are written below the staves, with some words hyphenated across lines. The score concludes with a double bar line and repeat signs (1 2) indicating the end of the piece.

VIRGINIA. C. M.

191

Thy words the rag-ing winds con-trol, And rule the boist'rous deep; Thou mak'st the sleeping

bil-lows roll, The roll-ing bil-lows sleep.

The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The first system consists of two staves of music, and the second system also consists of two staves. The lyrics are placed below the vocal staves. The piece concludes with a double bar line and repeat signs.

From all that dwell below the skies, Let the Cre-a-tor's praise arise; Let the Redeemer's name be sung, Thro' ev'ry land, by ev'-ry

E - ter - nal are E - ter - nal truth Thy
 tongue. E - ter - nal are thy mercies, Lord, E - ter - nal truth attends thy word; Thy
 E - ter - nal are E - ter - nal truth Thy
 E - ter - nal are thy mercies, Lord, E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till'

SCHENECTADY. *Concluded.*

193

shore to shore, Till suns shall rise and set no more. Till

praise shall sound from shore to shore, Till suns shall rise and set no more. Till suns shall rise and set no more.

shore, Till suns shall rise and set no more. Till

HUNTINGTON. L. M.

Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine; To see the wicked placed on high, In pride and robes

N

HUNTINGTON. *Concluded.*

But, oh, Thy But—taught me so;
 of honour shine. But, oh, their end, their dreadful end! Thy sanc-tu-a-ry taught me so; But—
 But, oh, Thy But—taught me so;
 But, oh, their end, their dreadful end! Thy sanctu-a-ry taught me so; But—taught me so;

taught me so; On slip-pery rocks I see them stand, And fie-ry bil-lows roll be-low.

How beauteous are their feet Who bring salvation on their tongues, Who bring, &c. How charming, charming is their voice !
 Who stand on Zion's hill ; And words of peace reveal ! And, &c.

Zion He Zion

How sweet the tidings are ! Zion, behold thy Saviour king, He reigns and triumphs here ! Zion He Zion

The musical score is written for a four-part setting. The vocal parts (Soprano, Alto, Tenor, and Bass) are on the top two staves of each system, and the piano accompaniment is on the bottom two staves. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are printed below the vocal staves. The score is divided into three systems, each with a repeat sign at the beginning and end. The first system covers the first two lines of lyrics, the second system covers the third line, and the third system covers the fourth line. The piano part provides a harmonic accompaniment for the vocal lines.

Those hap - py

1 An - gels in shining order stand
They bow with reverence at his feet,
Around the Saviour's throne; And make his glories known.

Those hap-py spirits sing his

2 The cross of Christ inspires my heart
To sing redeeming grace;
Awake, my soul, and bear a part
In my Redeemer's praise.
Oh! what can be compared to him
Who died upon the tree!
This is my dear, delightful theme,
That Jesus died for me.

3 When at the table of the Lord
We humbly take our place;
The death of Jesus we record,
With love and thankfulness.

These emblems bring my Lord to view,
Upon the bloody tree;
My soul believes and feels it's true
That Jesus died for me.

4 His body broken, nail'd, and torn,
And stain'd with streams of blood,
His spotless soul was left forlorn,
Forsaken of his God.

'Twas then his Father gave the stroke
That justice did decree;
All nature felt the dreadful stroke,
When Jesus died for me.

5 Eli lama sabachthani,
My God, my God, he cried,
Why hast thou thus forsaken me!
And thus my Saviour died.
But why did God forsake his Son,
When bleeding on the tree?
He died for sins, but not his own,
For Jesus died for me.

6 My guilt was on my Surety laid,
And therefore he must die;
His soul a sacrifice was made
For such a worm as I.

spirits, &c. To all But I For

Those To all But I For

Those To all But I For

praise, To all e - ter - ni - ty; But I can sing redeeming grace, For Jesus died for me.

Was ever love so great as this?
 Was ever grace so free?
 This is my glory, joy, and bliss,
 That Jesus died for me.

7 He took his meritorious blood,
 And rose above the skies,
 And in the presence of his God,
 Presents his sacrifice.
 His intercession must prevail
 With such a glorious plea;

My cause can never, never fail,
 For Jesus died for me.

8 Angels in shining order sit
 Around my Saviour's throne;
 They bow with reverence at his feet,
 And make his glories known.
 Those happy spirits sing his praise
 To all eternity;
 But I can sing redeeming grace,
 For Jesus died for me.

9 Oh! had I but an angel's voice
 To bear my heart along,
 My flowing numbers soon would rise
 To an immortal song.
 I'd charm their harps and golden lyres
 In sweetest harmony,
 And tell to all the heavenly choirs
 That Jesus died for me.

STAR OF COLUMBIA.

11s.

Words by Dr. Dwight.

Miss M. T. Durham.

1 Co - lum-bia! Co-lum - bia! to glo - ry a - rise, The queen of the world, and the child of the skies; Thy genius commands thee, with

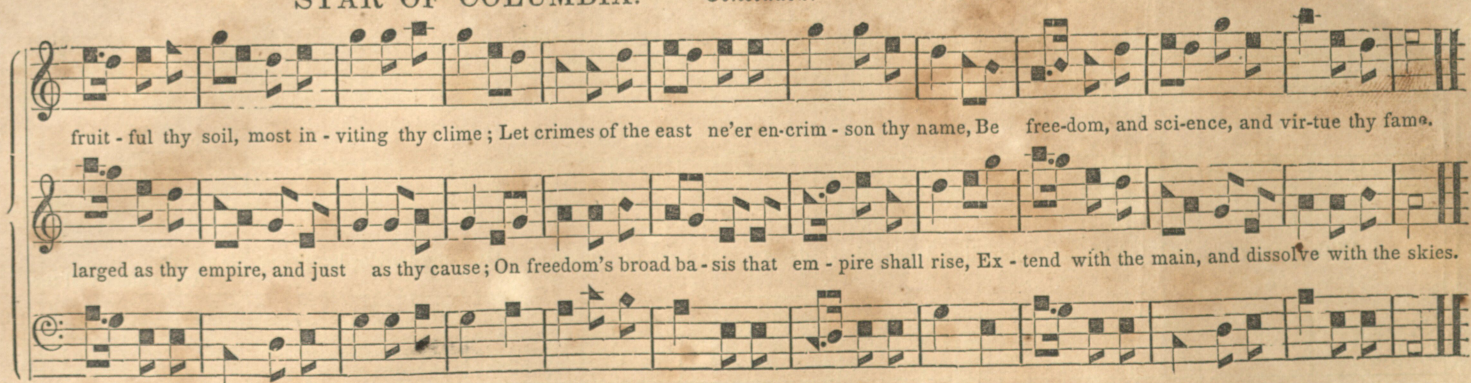
2 To conquest and slaughter let Eu - rope as-pire, Whelm na - tions in blood, or wrap cities in fire; Thy heroes the rights of man -

The first system of the musical score for 'Star of Columbia'. It consists of three staves. The top staff is a treble clef with a 2/4 time signature. The middle staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The music is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The lyrics are written below the staves, with the first line starting at the beginning of the first staff and the second line starting at the beginning of the second staff.

rap - tures behold, While a - ges on a - ges thy splendours unfold: Thy reign is the last and the no - blest of time, Most

kind shall de-fend, And tri - umph pur - sue them and glo - ry at - tend. A world is thy realm, for a world be thy laws, En-

The second system of the musical score. It also consists of three staves (treble, treble, and bass clef, all 2/4 time). The lyrics continue from the first system, with the first line starting at the beginning of the first staff and the second line starting at the beginning of the second staff. The music continues in the same simple, folk-like style.



3 Fair science her gate to thy sons shall unbar,
And the east see thy morn hide the beams of her star ;
New bards and new sages unrivall'd shall soar
To fame unextinguish'd, when time is no more.
To the last refuge of virtue design'd,
Shall fly from all nations, the best of mankind ;
There, grateful to Heaven, with transport shall bring
Their incense, more fragrant than odours of spring.

4 Nor less shall thy fair ones to glory ascend,
And genius and beauty in harmony blend ;
Their graces of form shall awake pure desire,
And the charms of soul still enliven the fire :
Their sweetness unmingled, their manners refined,
And virtue's bright image enstamp'd on the mind ;
With peace and sweet rapture shall teach life to glow,
And light up a smile in the aspect of wo.

5 Thy fleets to all regions thy pow'r shall display ;
The nations admire, and the ocean obey ;
Each shore to thy glory its tribute unfold,
And the east and the south yield their spices and gold ;
As the day-spring unbounded thy splendours shall flow,
And earth's little kingdoms before thee shall bow,
While the ensigns of union in triumph unfurl'd,
Hush anarchy's sway, and give peace to the world.

6 Thus down a lone valley with cedars o'erspread,
From the noise of the town I pensively stray'd,
The bloom from the face of fair heaven retired,
The wind ceased to murmur, the thunders expired,
Perfumes, as of Eden, flow'd sweetly along,
And a voice, as of angels, enchantingly sung,
Columbia ! Columbia ! to glory arise
The queen of the world, and the child of the skies.

EDOM. C. M.

With * songs and honours sounding loud, Ad - dress the Lord on high, Over the heav'ns he spreads his clouds,
And waters veil the

The first system of the musical score for 'Edom' consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests. The lyrics are written below the staves, with some words like 'Ad - dress' and 'heav'ns' hyphenated across bar lines.

And wa - ters He sends
sky, And wa - ters veil the sky. He sends his show'rs of bless - ings down To cheer the plains be -

The second system of the musical score continues the melody. It also consists of three staves in the same key signature and time signature. The lyrics continue from the first system, with 'And wa - ters' appearing on the first staff, 'He sends' on the second, and 'sky, And wa - ters veil the sky.' on the third. The final line of the system, 'He sends his show'rs of bless - ings down To cheer the plains be -', is written below the third staff.

EDOM. *Concluidea.*

201

To cheer He makes And corn And corn

low; He makes the grass the mountains crown, He makes, &c. And corn in val-leys grow, And corn, &c.

He makes And corn

PILGRIM. 8, 6, 8, 6, 8, 6, 8, 6. C. M.

Come, all ye mourning pilgrims dear, Who're bound for Canaan's land, } Our Captain's gone before us, Then, pilgrims dear, pray do not fear,
Take courage and fight valiantly, Stand fast with sword in hand; } Our Father's only Son, But let us follow on.

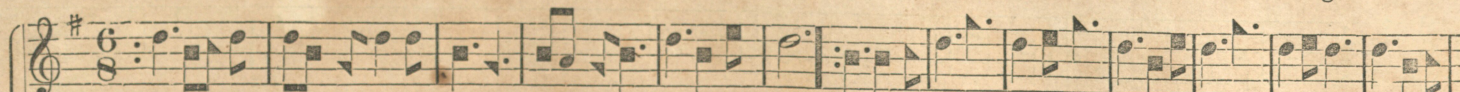
Great God, the heav'n's well-order'd frame Declares the glo - ries of thy name ; There thy rich works of wonder shine ; A

thousand starry beauties there, A thou-sand radiant marks appear, Of boundless pow'r and skill divine, Of boundless pow'r and skill divine.

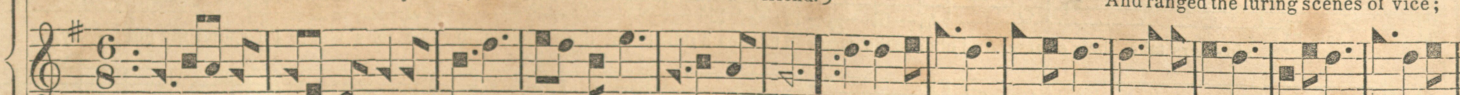
Let sin-ners take their course, And choose the road to death; But in the wor-ship of my God, I'll spend my dai-ly

breath, But in the wor-ship of my God, I'll spend my dai-ly breath.

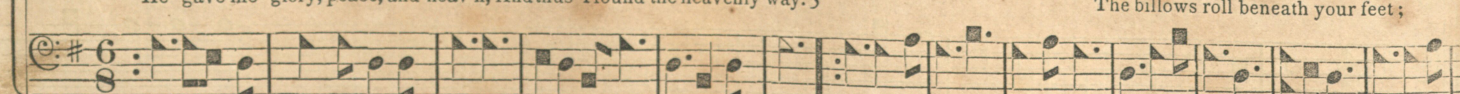
spend my dai-ly breath;



1 Young people, all attention give, While I address you in God's name; } I've sought for bliss in glitt'ring toys, But never
You who in sin and folly live, Come hear the counsel of a friend. } And ranged the luring scenes of vice;



2 He spake at once my sins forgiv'n, And wash'd my load of guilt a - way; } And now with trembling sense I view For death e-
He gave me glory, peace, and heav'n, And thus I found the heavenly way. } The billows roll beneath your feet;




knew substantial joys, Un - til I heard my Saviour's voice.



ter - nal waits for you, Who slight the force of gospel truth.



- 3 Youth, like the spring, will soon be gone,
By fleeting time or conquering death;
Your morning sun may set at noon,
And leave you ever in the dark.
Your sparkling eyes and blooming cheeks
Must wither like the blasted rose;
The coffin, earth, and winding-sheet
Will soon your active limbs enclose.
- 4 Ye heedless ones, that wildly stroll,
The grave will soon become your bed,
Where silence reigns, and vapours roll
In solemn darkness round your head.
Your friends will pass the lonesome place,
And with a sigh move slow along;
Still gazing on the spires of grass
With which your graves are overgrown.
- 5 Your souls will land in darker realms,
Where vengeance reigns and billows roar,
And roll amid the burning flames,
When thousand thousand years are o'er.
Sunk in the shades of endless night,
To groan and howl in endless pain,
And never more behold the light,
And never, never rise again.
- 6 Ye blooming youth, this is the state
Of all who do free grace refuse;
And soon with you 'twill be too late
The way of life and Christ to choose.
Come, lay your carnal weapons by,
No longer fight against your God;
But with the gospel now comply,
And heav'n shall be your great reward.

1 Re - ligion is the chief concern Of mortals here below ; 2 More needful this than glittering wealth, Nor reputation, food, or health,
May I its great importance learn, Its sovereign virtues know. } Or aught the world bestows ; Can give us such repose.

3 Religion should our thoughts engage
Amidst our youthful bloom ;
'Twill fit us for declining age,
And for the awful tomb.

4 O, may my heart, by grace renew'd,
Be my Redeemer's throne ;
And be my stubborn will subdued
His government to own.

5 Let deep repentance, faith, and love,
Be join'd with godly fear ;
And all my conversation prove
My heart to be sincere.

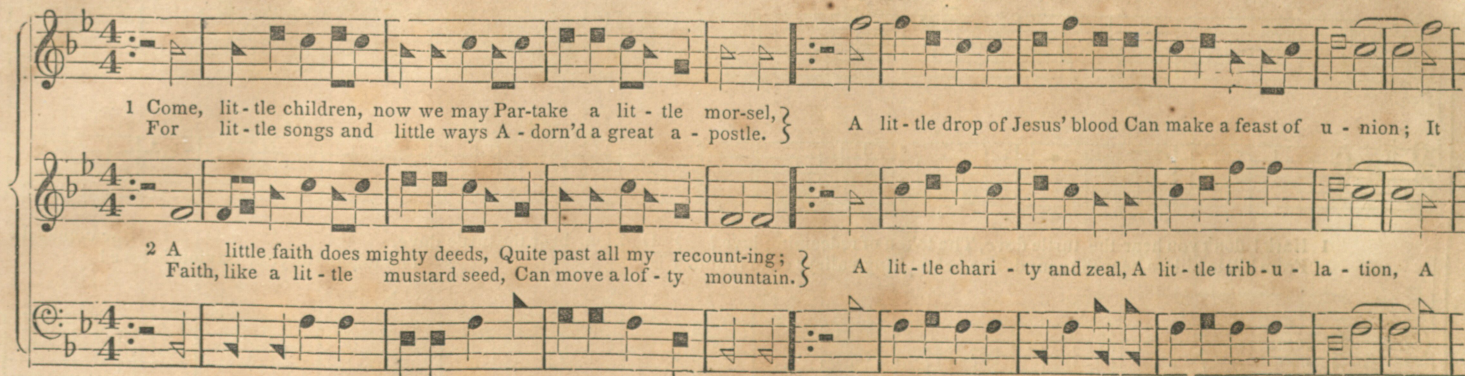
6 Preserve me from the snares of sin
Through my remaining days ;
And in me let each virtue shine,
To my Redeemer's praise.

7 Let lively hope my soul inspire,
Let warm affections rise ;
And may I wait, with strong desire,
To mount above the skies.

CONSOLATION NEW. 8, 8, 6.

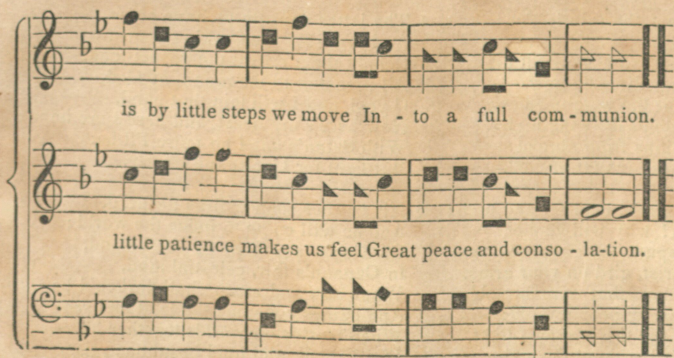
First system of the musical score. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The treble and vocal staves are in 6/8 time, while the bass staff is in 8/6 time. The lyrics are: "Come on, my partners in dis-tress, My comrades through the wilderness, Who still your bo-dies feel; A - while forget your".

Second system of the musical score. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The treble and vocal staves are in 6/8 time, while the bass staff is in 8/6 time. The lyrics are: "griefs and fears, And look beyond this vale of tears To that ce - les - tial hill, To that ce - les - tial hill." The system ends with first and second endings marked with '1' and '2'.



1 Come, lit-tle children, now we may Par-take a lit-tle mor-sel, }
For lit-tle songs and little ways A-dorn'd a great a-postle. } A lit-tle drop of Jesus' blood Can make a feast of u-nion; It

2 A little faith does mighty deeds, Quite past all my recount-ing; }
Faith, like a lit-tle mustard seed, Can move a lof-ty mountain. } A lit-tle chari-ty and zeal, A lit-tle trib-u-la-tion, A



is by little steps we move In-to a full com-munion.

little patience makes us feel Great peace and conso-la-tion.

3 A little cross with cheerfulness,
A little self-denial,
Will serve to make our troubles less,
And bear the greatest trial.
The Spirit like a little dove
On Jesus once descended;
To show his meekness and his love,
The emblem was intended.

4 The title of the little Lamb
Unto our Lord was given;
Such was our Saviour's little name,
The Lord of earth and heaven.
A little voice that's small and still
Can rule the whole creation;
A little stone the earth shall fill,
And humble every nation.

5 A little zeal supplies the soul,
It doth the heart inspire;
A little spark lights up the whole,
And sets the crowd on fire.
A little union serves to hold
The good and tender-hearted;
It's stronger than a chain of gold,
And never can be parted.

6 Come, let us labour here below,
And who can be the straitest;
For in God's kingdom, all must know
The least shall be the greatest.
O give us, Lord, a little drop
Of heavenly love and union;
O may we never, never stop
Short of a full communion

THE TURTLE DOVE. L. M.

Dover Selection, p. 154.

1 Hark! don't you hear the turtle dove, The token of redeeming love!
From hill to hill we hear the sound, The neighb'ring valleys echo round. } O Zion, hear the turtle dove,
The token of your Saviour's love! She comes the

desert land to cheer, And welcome in the jubil-year.

2 The winter's past, the rain is o'er,
We feel the chilling winds no more;
The spring is come; how sweet the view,
All things appear divinely new.
On Zion's mount the watchmen cry,
"The resurrection's drawing nigh:"
Behold, the nations from abroad
Are flocking to the mount of God.

3 The trumpet sounds, both far and nigh;
O sinners, turn! why will ye die?
How can you spurn the gospel charms?
Enlist with Christ, gird on your arms.
These are the days that were foretold,
In ancient times, by prophets old;
They long'd to see this glorious light,
But all have died without the sight.

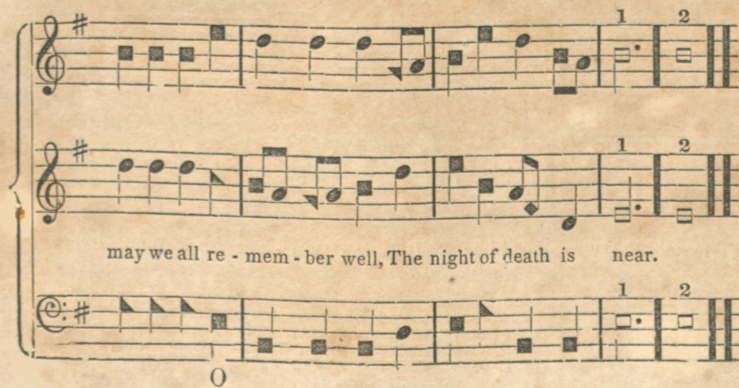
4 The latter days on us have come,
And fugitives are flocking home;
Behold them crowd the gospel road,
All pressing to the mount of God.
O yes! and I will join that band,
Now here's my heart, and here's my hand;
With Satan's band no more I'll be,
But fight for Christ and liberty.

5 His banner soon will be unfurl'd,
And he will come to judge the world;
On Zion's mountain we shall stand,
In Canaan's fair, celestial land.
When sun and moon shall darken'd be,
And flames consume the land and sea;
When worlds on worlds together blaze,
We'll shout, and loud hosannas raise.



1 The day is past and gone, The evening shades appear; O may we all re-mem-ber well, O

O may we all re-mem-ber well, O



may we all re-mem-ber well, The night of death is near.

O

2 We lay our garments by,
Upon our beds to rest;
So death will soon disrobe us all
Of what we here possess.

3 Lord, keep us safe this night,
Secure from all our fears:
May angels guard us while we sleep,
Till morning light appears.

4 And when we early rise,
And view th' unwearied sun,
May we set out to win the prize,
And after glory run.

5 And when our days are past,
And we from time remove,
O may we in thy bosom rest,
The bosom of thy love.

See the Lord of glo - ry dy - ing! See him gasping! hear him cry-ing! See his burden'd bo-som heave!

This musical system consists of three staves. The top two staves are treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are printed below the middle staff.

Look, ye sin - ners, ye that hung him; Look, how deep your sins have stung him; Dy - ing sin - ners, look and live.

This musical system also consists of three staves, identical in notation to the first system. The lyrics are printed below the middle staff.

WHITESTOWN. L. M.

Ward.

211

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom two staves are in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The music is written in a style typical of 18th or 19th-century hymnals, with various note values, rests, and bar lines.

Where nothing dwelt but beasts of prey, Or men as fierce and wild as they, He bids th'oppress'd and poor repair, And build them towns and cities there.

They

They sow the fields, and

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. It includes the same instrumental parts and vocal lines.

They sow

Whose

Their race

They sow

Their race

sow the fields, and trees they plant,

Whose yearly fruit supplies their want;

Their race grows up from fruitful stocks,

Their wealth increases with their flocks.

rees they plant, Whose yearly fruit supplies their want:

SHARON. P. M.

Each Each

How pleasant 'tis to see Kindred and friends agree, Each in his pro-per station move, Each in his proper station move,

Each in his pro-per station move. ::

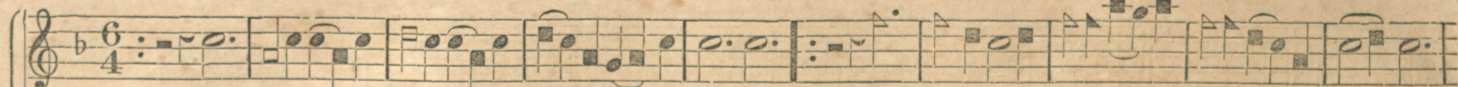
Detailed description: This is the first system of a musical score. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the staves, with some words appearing above the notes.

And With In

And each fulfil his part, With sympathizing heart, In all the cares of life, In all the cares of life and love.

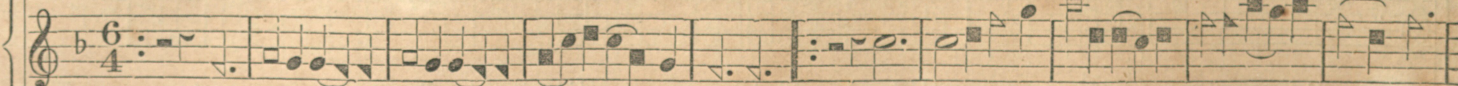
And With Ir

Detailed description: This is the second system of the musical score. It also consists of three staves (treble, treble, and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The music continues from the first system. The lyrics are written below the staves, with some words appearing above the notes. The system ends with a double bar line.



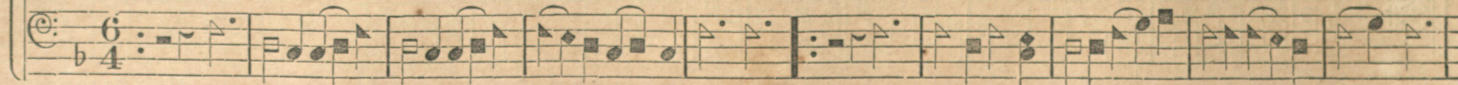
1 Lift up your heads, Immanuel's friends, O hal - le, hal - le - lu - jah, }
And taste the pleasure Jesus sends, O hal - le, hal - le - lu - jah. }

Let nothing cause you to delay, O halle, hal - le - lu - jah;



2 Our conflicts here, though great they be, Shall not prevent our victory, }
If we but watch, and strive, and pray, Like soldiers in the good old way. }

And I'll sing halle - lujah, And glo - ry be to God on high;



3 O good old way, how sweet thou art! May none of us from thee depart, }
But may our actions always say, We're marching on the good old way. }

And I'll sing halle - lujah, And glo - ry be to God on high;



But hasten on the good old way, O halle, halle - lu - jah!



And I'll sing halle - lujah, There's glory beaming from the sky.



And I'll sing halle - lujah, There's glory beaming from the sky.

4 Though Satan may his power employ
Our peace and comfort to destroy,
Yet never fear, we'll gain the day,
And triumph in the good old way.
And I'll sing, &c.

6 Ye valiant souls, for heaven contend;
Remember, glory's at the end;
Our God will wipe all tears away,
When we have run the good old way.
And I'll sing, &c.

5 And when on Pisgah's top we stand,
And view by faith the promised land,
Then we may sing, and shout, and pray,
And march along the good old way.
And I'll sing, &c.

7 Then far beyond this mortal shore,
We'll meet with those who're gone before;
And him we'll praise in endless day,
Who brought us on the good old way
And I'll sing, &c.

REPENTANCE. C. M.

O, if my soul was form'd for wo, How would I vent my sighs ! Repentance should like rivers flow, From both my streaming eyes. 'Twas

'Twas for my sins my

'Twas Hung And For For

for my sins my dearest Lord Hung on that cursed tree, And groan'd away his dy - ing life, For thee, my soul, for thee, For thee, my soul, for thee.

dearest Lord Hung And For For

Young people all, attention give,
 And hear what I do say;
 I want your souls with Christ to live,
 In ever - last - ing day;
 Remember, you are hast'ning on
 To death's dark, gloomy

Remember

To

Remember To
 shade;
 Your joys on earth will soon be gone, Your flesh in dust be laid. Your joys on earth will soon be gone, Your, &c.
 Remember To

made,

DELIGHT. P. M.

Coan, Guilford, Ct.

Thou

No burning heats by day, Nor blasts of evening air, Shall take my health a-way, If God be with me there.

Thou art my sun and

Thou art my sun and thou my shade, To

art To guard

Thou art my sun and thou my shade, To guard my head by night or noon, by night or noon. Thou art my sun and thou my shade, To guard my head by night or noon.

thou my shade, To guard my head by night or noon.

guard my head by night or noon.

Thou

Great God, at - tend while Zi-on sings The joy that from thy presence springs;

To

To

To

To spend one day with thee on earth, Ex-ceeds a thousand

thee on earth, Exceeds To To Ex - ceeds

spend one day with thee on earth, Exceeds a thou - sand days of mirth. To spend one day with thee on earth, Exceeds a thousand days of mirth.

ceeds a thousand days of mirth. To To Ex - ceeds

days of mirth. To spend one day with thee on earth, To Ex - ceeds

MOUNT PLEASANT. C. M.

There is a house not made with hands, Eternal, and on high, And here my spi-rit waiting stands, Till God shall bid it fly.

And here

This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words like 'spi-rit' and 'Till' split across lines.

And

And here my spirit waiting stands, Till God shall bid it fly, Till God shall bid it

And

Till

Till

fly

And here

Till

This system contains the second two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics continue below the staves, including the phrase 'And here my spirit waiting stands' and 'Till God shall bid it fly'.

The hill of Zi-on yields A thousand sa-cred sweets, Be-fore we reach the heav'nly fields, Or walk the golden streets.

This system contains three staves of music in 6/8 time. The first staff is a treble clef, the second is a treble clef, and the third is a bass clef. The lyrics are written below the staves, with some words aligned under specific notes.

Then let your songs, &c. And We're To

Then let your songs a - bound, And eve-ry tear be dry: We're marching through Immanuel's ground, To fairer worlds on

Then let your songs a - bound, And eve-ry tear be dry: We're marching through Immanuel's ground, To fair - er worlds on tigh.

This system contains three staves of music in 6/8 time. The first staff is a treble clef, the second is a treble clef, and the third is a bass clef. The lyrics are written below the staves, with some words aligned under specific notes.

MOUNT ZION. *Concluded.*

221

fair - er worlds on high. We're, &c.

high. We're marching through Im - ma - nuel's ground, To fair - er worlds on high. To

This system contains three staves of music. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is also a treble clef. The third staff is a bass clef. The music is in 4/4 time. The first staff has a melodic line with a repeat sign. The second staff has a similar melodic line. The third staff has a bass line. The lyrics are written below the staves.

worlds on high.

fair - er worlds on high. We're marching through Im - ma - nuel's ground, To fair - er worlds on high.

This system contains three staves of music. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is also a treble clef. The third staff is a bass clef. The music is in 4/4 time. The first staff has a melodic line with a repeat sign. The second staff has a similar melodic line. The third staff has a bass line. The lyrics are written below the staves. The system ends with a double bar line and repeat signs.

Thy works of glory, mighty Lord,
That rul'st the boist'rous sea;

The sons of courage shall record,
Who tempt the dang'rous way.

At thy command the winds arise,
And

At

The music is written for four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The fourth staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are placed below the staves, with some words spanning across multiple staves. The piece ends with a double bar line and repeat signs.

At And The And

swell the tow'ring waves;

The men astonish'd mount the skies, And sink in gap - ing graves.

winds a-rise, And The And

The music is written for four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The fourth staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are placed below the staves, with some words spanning across multiple staves. The piece ends with a double bar line and repeat signs.



1 Hither, ye faithful, haste with songs of triumph, To Beth-le-hem haste, the Lord of life to meet; To you this day is born a Prince and



Saviour; O come, and let us worship, O come, and let us worship, O come, and let us wor - ship at his feet.

2 O Jesus, for such wondrous condescension,
Our praises and reverence are an offering meet;
Now is the Word made flesh and dwells among us:
O come, and let us worship at his feet.

3 Shout his almighty name, ye choirs of angels,
And let the celestial courts his praise repeat,
Unto our God be glory in the highest;
O come, and let us worship at his feet.

1 Our bondage it shall end, by and by, by and by, Our bondage it shall end, by and by; From Egypt's yoke set free; Hail the glorious jubilee, And to Canaan we'll re-turn, by and by, by and by, And to Canaan we'll re - turn, by and by.

2 Our deliv'rer he shall come, by and by, by and by, Our deliv'rer he shall come, by and by; And our sor-rows have an end, With our threescore years and ten, And vast glory crown the day, by and by, by and by, And vast glory crown the day, by and by.

3 Tho' our enemies are strong, we'll go on, we'll go on, Tho' our enemies are strong, we'll go on, Tho' our hearts dissolve with fear, Lo, Sinai's God is near, While the fiery pillar moves, we'll go on, we'll go on, While the fiery pillar moves, we'll go on.

4 Though Marah has bitter streams, we'll go on; Though Baca's vale be dry, And the land yield no supply; To a land of corn and wine, we'll go on.

5 And when to Jordan's floods we are come, Jehovah rules the tide, And the waters he'll divide, And the ransom'd host shall shout, We are come.

6 Then friends shall meet again, who have loved, Our embraces shall be sweet At the dear Redeemer's feet, When we meet to part no more, who have loved

7 Then with all the happy throng, we'll rejoice, Shouting glory to our King, Till the vaults of heaven ring And through all eternity we'll rejoice.

Bruton

PART III.

CONSISTING OF ODES AND ANTHEMS.

Bruton

CHRISTMAS ANTHEM.

Oh how charming, Oh how charming Are the radiant bands of mu-sic, mu-sic, music, mu-sic! Oh how charming

P

225

CHRISTMAS ANTHEM. *Continued.*

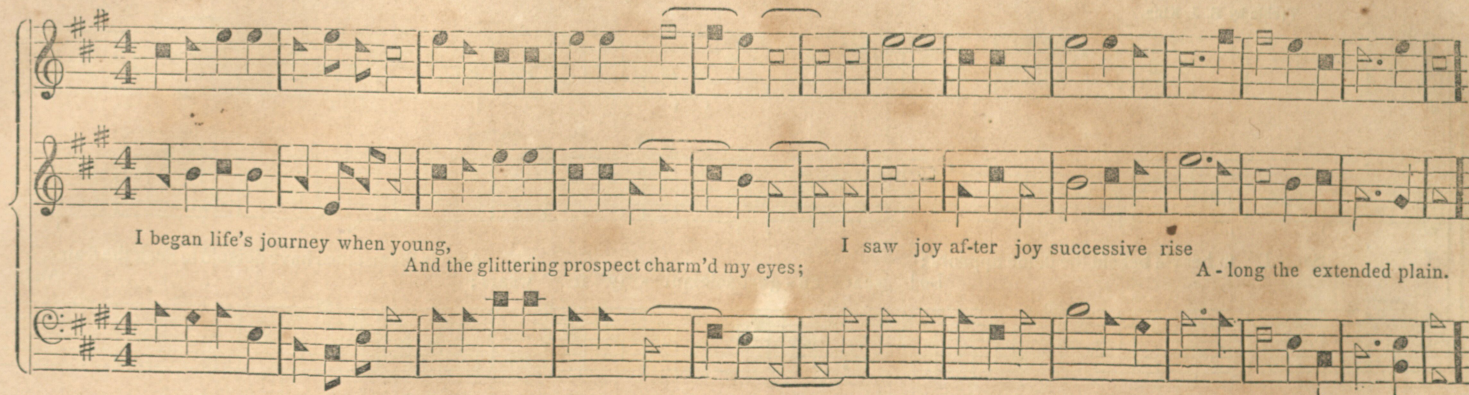
Are the radiant bands of music, Fly - ing in the air. The church triumphant gives the tone, In glo-ry, with ce - lestial
While they surround the holy throne,

arts, Angel - ic armies tune their harps, Strike, strike, strike their notes at our Redeem - er's birth.
And raptured seraphs play their parts:

ODE OF LIFE'S JOURNEY.

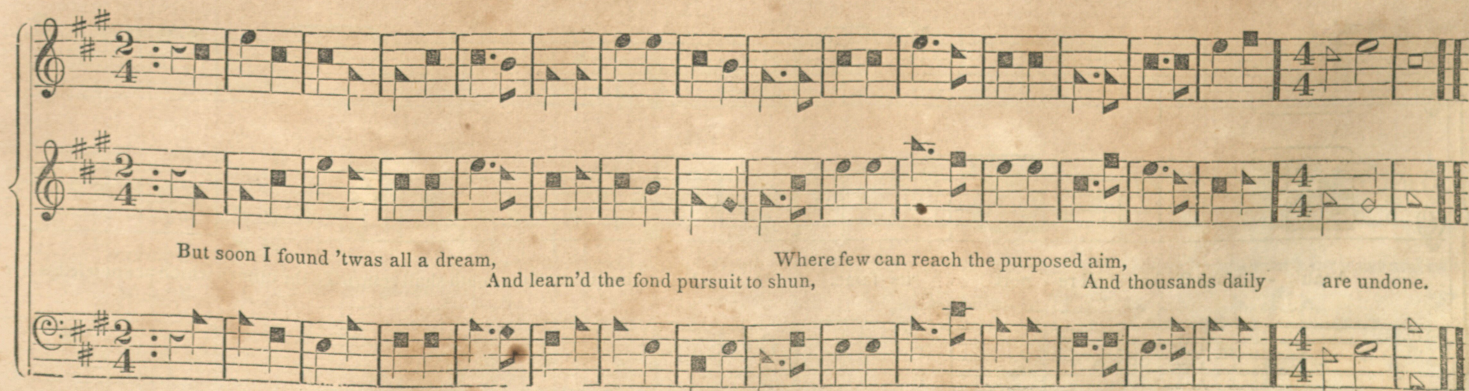
T. J. King.

227



The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the staves, with some words aligned under specific notes.

I began life's journey when young,
And the glittering prospect charm'd my eyes;
I saw joy af-ter joy successive rise
A - long the extended plain.



The second system of the musical score also consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues from the first system, maintaining the same simple, folk-like style. The lyrics are written below the staves, with some words aligned under specific notes.

But soon I found 'twas all a dream,
And learn'd the fond pursuit to shun,
Where few can reach the purposed aim,
And thousands daily are undone.

MASONIC ODE

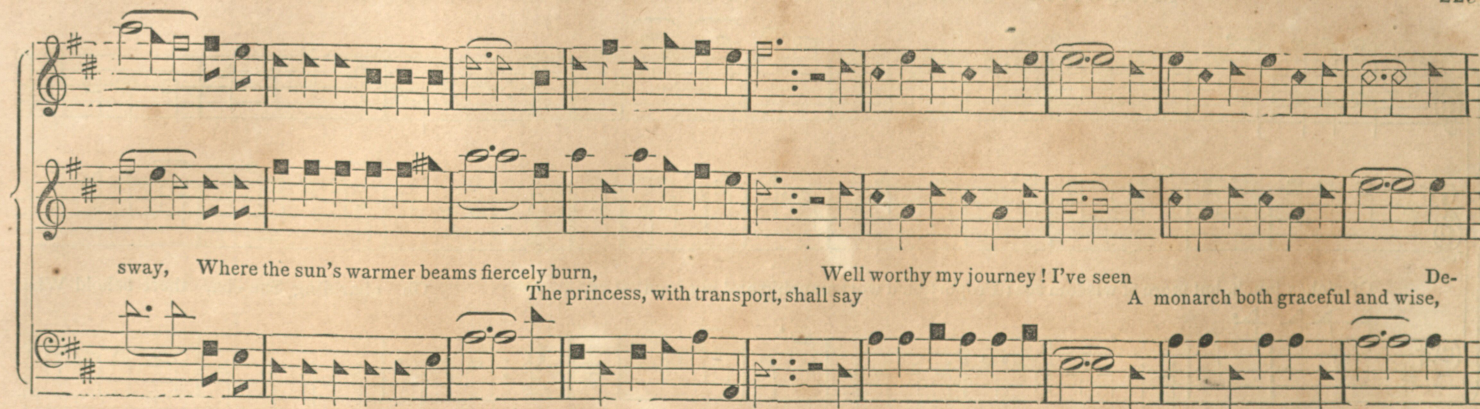
Treble by E. J. King.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 19th-century hymnals, with many beamed eighth and sixteenth notes. The lyrics are written below the staves.

Sacred to heav'n behold the dome appears;
Lo! what au-gust solemnity it wears;
Angels themselves have deign'd to deck the frame,
And

The second system of the musical score continues the melody and accompaniment. It also consists of three staves in the same key signature and time signature. The lyrics continue below the staves.

beau-teous Sheba shall re-port its fame.
When the queen of the south shall return To the climes which acknowledge her



sway, Where the sun's warmer beams fiercely burn,
The princess, with transport, shall say Well worthy my journey! I've seen De-
A monarch both graceful and wise,



1 2 Fort.
serving the love of a queen, And a temple well worthy the skies. Open, ye gates, receive a queen who shares With equal sense your happiness and cares.

MASONIC ODE. *Continued.*

Of riches much, but more of wisdom see; Proportion'd workmanship and ma-son - ry. Oh charming She - ba, there behold What

massive stores of burnish'd gold, Yet richer is your art, Yet richer is your art. Wisdom and beauty both combine Our art to raise, our

Pia.

hearts to join. Wisdom and beauty both combine Our art to raise, our hearts to join. Give to masonry the prize, Where the fairest choose the wise.
Beauty still should

Cres. *1 2* *Slow.*

wisdom love; Beauty and or - der reign above, Beauty and or - der reign a - bove, Beau - ty and or - der reign a - bove.

BAPTISMAL ANTHEM.

Matthew 3d chapter.

B. F. White.

In those days came John the Baptist, preaching in the wilderness of Judea, And saying, Re-pent ye;
And say-ing, Re-pent ye;

for the kingdom of heaven is at hand, For this is he that was spoken of by the prophet E-sa-ias, saving, The voice of one

BAPTISMAL ANTHEM.

Concluded.

233

cry-ing in the wil-der-ness, Pre-pare ye the way of the Lord, make his paths straight. And the same John had his rai-ment of

cam-el's hair and bound with a leath-ern gir-dle, and his meat was lo-custs and wild hon-ey.

REVERENTIAL ANTHEM.

96th Psalm.

E. J. King

Give un - to the Lord the glo - ry due un - to his name. Come into his courts, Worship the Lord in the beau - ty of ho - li - ness.

Soft. Fear before him, all the earth.

Fear be - fore him, all the earth. He shall judge the people righteous - ly. *Lively.* Let the heav'ns re - joice, and the earth be

Fear before him, all the earth

REVERENTIAL ANTHEM. Concluded

235

For he cometh,

glad be - fore the Lord. For he cometh, To judge the world with righteousness, and the people with his truth.

For he cometh,

Detailed description: This is a three-part musical score for a hymn. The top part is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The music features various note values including eighth, sixteenth, and quarter notes, as well as rests. The lyrics are printed below the staves, with some words aligned under specific notes.

EASTER ANTHEM.

Young's Night Thoughts, 4th Night.

Billings.

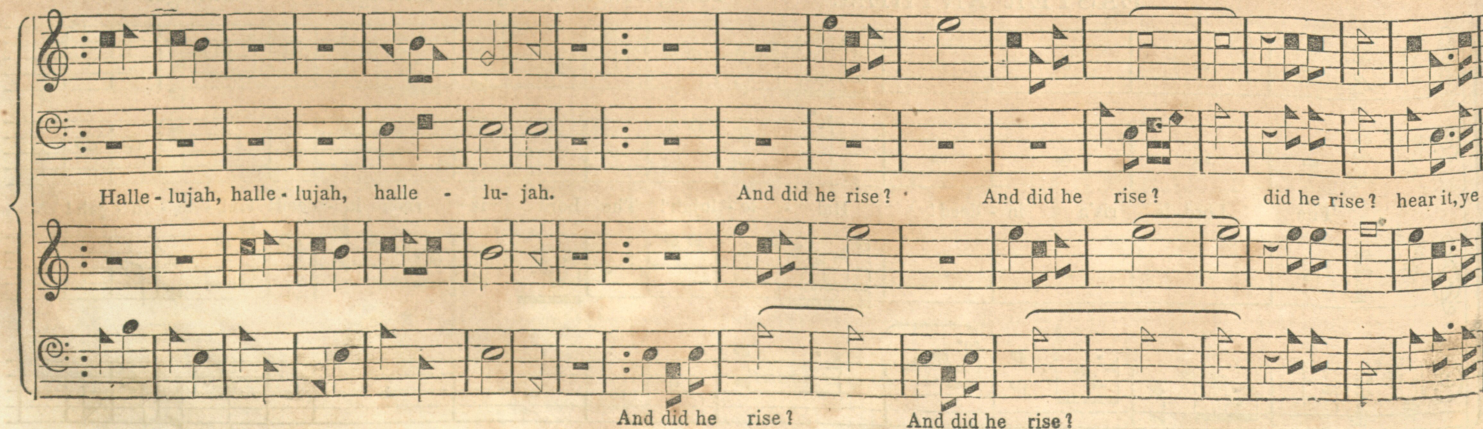
The Lord is ris'n in - deed! Hal - le - lujah! The Lord is ris'n in - deed! Hal - le - lu - jah!

Detailed description: This is a four-part musical score for an Easter anthem. The top two parts are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (D major). The time signature is 2/4. The music includes various note values and rests. The lyrics are printed below the staves, with some words aligned under specific notes.

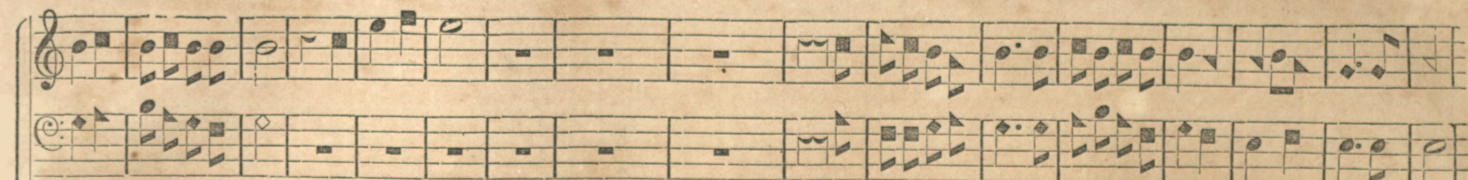
EASTER ANTHEM. Continued.



Now is Christ ris'n from the dead, And become the first-fruit of them that slept. Now is Christ ris'n from the dead, And become the first-fruit of them that slept.



Halle - lujah, halle - lujah, halle - lu- jah. And did he rise? And did he rise? did he rise? hear it, ye
And did he rise? And did he rise?



nations! hear it, O ye dead! He rose, :||: :||: He burst the bars of death! :||: :||: And triumph'd o'er the grave.



Then, then, then I rose, then I rose, then I rose, :||: then first hu-

EASTER ANTHEM. *Concludea*

mani - ty tri - umphant past the crystal ports of light, and seiz'd e - ter - nal youth. Man all im-mor - tal hail,

hail, Heaven, all lavish of strange gifts to man, Thine's all the glory, man's the boundless bliss; Thine's all the glo - ry, man's the boundless bliss.

DAVID'S LAMENTATION.

2 Sam. xviii. 33.

Billings.

239

Slow.

Soft.

David the king was grieved and moved, He went to his chamber, his chamber, and wept; And as he went he wept, and said,

O my son! :||: Would to God I had died, :||: For thee, O Ab-salom, my son, my son!

CHRISTIAN SONG.

Slow.

Mine eyes are now closing to rest, My bo-dy must soon be removed,
 And mould'ring, lie buried in dust, No more to be envied or

Soft and slow.

loved, No more to be envied or loved. Ah! what is this drawing my breath, And steal-ing my sen-ses a-way?

Brisk.

O tell me, O tell me, my soul, is it death, Releasing me kindly from clay? Now mounting, my soul shall de-

scry The regions of pleasure and love, My spirit triumphant shall fly, And dwell with my Saviour a - bove.

Q

ODE ON SCIENCE.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests. The lyrics are written below the middle staff.

The morn - ing sun shines from the east, And spreads his glo - ries to the west, All nations with his

The second system of the musical score continues with three staves in the same key and time signature as the first. The notation includes various musical symbols such as beams, slurs, and repeat signs. The lyrics are positioned below the middle staff.

beams are blest, Where'er the ra - diant light ap - pears. So sci - ence spreads her lu - cid ray O'er lands which

ODE ON SCIENCE.

Continued.

243

long in darkness lay; She vi - sits fair Co - lum - bi - a, And sets her sons a - mong the stars.

Fair freedom her at - tend - ant waits, To bless the por - tals of her gates, To crown the young and ris - ing states With

lau-rels of im - mor - tal day: The Brit - ish yoke, the Gal - lic chain, Was urged up - on our

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The music is written in a common time signature (C). The lyrics are printed below the staves, aligned with the notes.

necks in vain, All haugh-ty ty - rants we dis - dain, And shout, Long live A - me - ri ca.

The second system of the musical score also consists of three staves in the same key signature and time signature as the first. The lyrics continue below the staves. The system concludes with first and second endings, indicated by the numbers '1' and '2' above the final notes of the top and middle staves.

CLAREMONT.

245

Vital spark of heav'nly flame, Quit, oh ! quit this mortal frame ; Trembling, hoping, ling' - ring, fly - ing, fly - ing, fly ing.

Oh the pain, the bliss of dy-ing ! Cease, fond nature, cease thy strife, And let me languish in - to life, And let me languish in - to life.

CLAREMONT. *Continued.*

Hark! Hark! Hark! they whisper; angels say, Sister spirit, come away; Sis-ter spi-rit,
 Hark! they whisper; angels say, Sis-ter spi-rit, come a-way.

The first system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The music features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests. The lyrics are written below the staves, with some words aligned under specific notes.

What Drowns
 come away. What is this absorbs me quite—Steals my senses, shuts my sight? Drowns my spirit, draws my breath? Tell me, my soul, can

The second system also consists of four staves, with the same instrumentation and time signature as the first. The lyrics continue across the staves, with some words like 'What' and 'Drowns' appearing above the notes. The musical notation includes various note values and rests, maintaining the melodic and harmonic structure of the piece.

CLAREMONT.

Continued.

247

Loud.

Soft.

this be death? Tell me, my soul, can this be death? Tell me, my soul, can this oe death.

The

world re - cedes, it dis - ap - pears, Heav'n o - pens on my eyes, My ears with sounds se - raph - ic ring, My ears with

CLAREMONT.

*Continued.**Slow.**Lively.*

sounds se - raph - ic ring, My ears with sounds se - raph - ic ring. Lend, lend your wings! I

mount! I fly! I mount! I fly! O grave! where is thy vic - to - ry? thy vic - to - ry? O grave! where is thy

CLAREMONT. *Concluded.*

249

vic-to - ry! thy vic - to - ry! O death! where is thy sting! Lend, lend your wings! I mount! I fly! I mount! I fly! I

This system contains the first four staves of the musical score. The first staff is a treble clef melody. The second staff is a treble clef melody with lyrics underneath. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The music is in a common time signature and features various note values including eighth and sixteenth notes, as well as rests.

mount! I fly, I fly! O grave! where is thy victory? I mount! I fly! I mount! I fly! O grave! where is thy vic - to - ry? O death! where is thy sting!

This system contains the next four staves of the musical score. The first staff is a treble clef melody. The second staff is a treble clef melody with lyrics underneath. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The music continues with similar notation to the first system, ending with a double bar line.

HEAVENLY VISION.

Taken from Rev. v. 11.

Bullings.

Thousands

I beheld, and lo a great multitude, which no man could number: Thousands of thousands, and ten times

I beheld, and lo Thousands Thousands

Thousands of thousands, and ten times thousands, Thousands, &c.

sands, Thousands Thousands Stood

thousands, Thousands of thousands, and ten times thousands, Thousands, &c. Stood be - fore the Lamb, and they had palms in their

thousands, Thousands Thousands Stood

Thousands Thousands Stood be - fore

HEAVENLY VISION. *Continued*

251

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The system concludes with a double bar line and a repeat sign.

hands, and they cease not day nor night, saying, Holy, ho - ly, ho - ly, ho - ly, ho - ly, Lord God Al - mighty, Which was, and is, and

The second system of the musical score continues the composition with two staves. It includes first and second endings, indicated by the numbers '1' and '2' above the staves. The music is characterized by flowing sixteenth and thirty-second notes. The system ends with a double bar line and a repeat sign.

is to come, Which was, &c. And I heard a mighty an - gel fly - ing thro' the midst of heav'n,

The first system of the musical score consists of four staves. The top two staves are for a piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for a vocal melody, with the right hand in treble clef and the left hand in bass clef. The key signature is one sharp (F#). The time signature changes from 3/2 to 4/4. The lyrics are: "cry - ing with a loud voice, Wo, wo, wo, wo, Be un - to the earth by reason of the trumpet which is".

cry - ing with a loud voice, Wo, wo, wo, wo, Be un - to the earth by reason of the trumpet which is

The second system of the musical score consists of four staves, continuing the piano accompaniment and vocal melody from the first system. The key signature remains one sharp (F#). The time signature is 4/4. The lyrics are: "yet to sound. And when the last trumpet sounded, the great men and nobles, rich men and poor, bond and free, ga - ther - ed themselves to-".

yet to sound. And when the last trumpet sounded, the great men and nobles, rich men and poor, bond and free, ga - ther - ed themselves to-

HEAVENLY VISION. *Concluded.*

253

gether, and cri-ed to the rocks and mountains to fall up - on them, and hide them from the face of Him that sitt - eth on the throne;

For the great day of the Lord is come, and who shall be a - ble to stand? And who shall be a - ble to stand?

The musical score is written for four staves, organized into two systems of two staves each. The top system contains the first two systems of music, and the bottom system contains the last two. Each system consists of a treble clef staff and a bass clef staff, both with a key signature of one sharp (F#). The music is written in a style typical of 19th-century hymnals, with notes, rests, and bar lines clearly visible. The lyrics are printed below the staves, aligned with the corresponding musical phrases. The paper is aged and shows some staining.

ROSE OF SHARON.

Sol. Song ii.

Billings.

I am the rose of Sharon, and the li - ly of the valley; I am the rose of Sharon, and the li - ly of the val-ley;

As the lily among the thorns, so is my love among the daughters; As the apple tree, the ap-ple tree a - mong the trees of the wood.

ROSE OF SHARON. *Continued.*

255

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a bass clef with the same key signature. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The lyrics are: "so is my beloved among the sons, so is my beloved among the sons. I sat down un - der his shadow with great delight, I sat".

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps. The second staff is a bass clef with the same key signature. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The lyrics are: "And his fruit was sweet to my taste; And his fruit, and his fruit was sweet to my taste. And his fruit, was sweet to my taste. And his fruit, and his fruit. &c. He brought me to the banqueting house,". The system ends with a 6/4 time signature.

ROSE OF SHARON. *Continued.*

his banner over me was love, He brought me to the banqueting-house, his banner over me was love. Stay me with flagons, comfort me with

The first system of the musical score consists of four staves. The top two staves are for the vocal melody and a piano accompaniment. The bottom two staves continue the piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/4. The lyrics are written below the staves.

apples, For I am sick, for I am sick, for I am sick of love: I charge you, O ye daughters of Jerusa-lem,

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the staves.

ROSE OF SHARON.

Continued.

257

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody of eighth and sixteenth notes, followed by a series of whole rests. The lower staff is in bass clef with the same key signature and contains whole rests, with some eighth notes appearing in the final measures.

By the roes, and by the hinds of the field, That you stir not up, that you stir not up, that you stir not up, that you stir not up, nor a-

The second system of musical notation continues the melody from the first system. It features similar rhythmic patterns of eighth and sixteenth notes in the upper staff, with corresponding rests and notes in the lower staff.

The third system of musical notation includes a time signature change to 6/8. The melody in the upper staff continues with eighth notes, while the lower staff has whole rests.

wake, awake, a - wake, a - wake my love, till he please. The voice of my beloved, Be - hold! he cometh,

The fourth system of musical notation continues the 6/8 time signature. The upper staff has a melody of eighth notes, and the lower staff has whole rests. The system concludes with a final flourish in the upper staff.

R

ROSE OF SHARON. *Continued.*

leaping upon the mountains, skipping, :|| :|| :|| leaping upon the mountains, skipping up - on the hills. My beloved spake, and

This system consists of four staves. The first two staves are a grand staff with treble and bass clefs, both with a key signature of two sharps (F# and C#). The third and fourth staves are also a grand staff with treble and bass clefs, both with a key signature of two sharps. The music is in 2/4 time. The first two staves have a repeat sign at the end of the first measure. The third and fourth staves have a repeat sign at the end of the first measure. The lyrics are written below the staves.

said un - to me, Rise up, rise up, rise up, rise up, my love, my fair one, and come a - way. For lo, the winter is

This system consists of four staves. The first two staves are a grand staff with treble and bass clefs, both with a key signature of two sharps (F# and C#). The third and fourth staves are also a grand staff with treble and bass clefs, both with a key signature of two sharps. The music is in 6/4 time. The first two staves have a repeat sign at the end of the first measure. The third and fourth staves have a repeat sign at the end of the first measure. The lyrics are written below the staves.

ROSE OF SHARON.

Concludæa

259

past, the rain is over and gone. For lo, the winter is past, the rain is over and gone, the rain is over, the

rain is over, the rain is over and gone. For lo, the winter is past, the rain is over and gone.

The musical score is written on eight staves, organized into two systems of four staves each. The top staff of each system is a vocal line in treble clef with a key signature of two sharps (F# and C#). The bottom three staves of each system are a piano accompaniment in bass clef, also with a key signature of two sharps. The lyrics are written below the vocal staves. The first system contains the lyrics: "past, the rain is over and gone. For lo, the winter is past, the rain is over and gone, the rain is over, the". The second system contains the lyrics: "rain is over, the rain is over and gone. For lo, the winter is past, the rain is over and gone." The score concludes with a double bar line at the end of the eighth staff.

FAREWELL ANTHEM

[illegible]

FAREWELL ANTHEM.

Continued

261

Never to Never, Nev-er Fare Fare you well,
to re - turn Nev-er, Never to Fare you well, Fare
turn; Never, never, nev - er, nev - er to re - turn; Fare you well, my friends,
Nev-er Nev - er, nev - er to Fare Fare

Fare you well, my friends, And God grant we may meet together in that world above, Where trou-ble shall cease and harmony shall a - bound.

FAREWELL ANTHEM. *Concluded.*

Hark! hark! my dear friends, for death hath call - ed me, And I must go, and lie down in the cold and si - lent grave,
Where the mourners cease from mourning,



and the pris'ner is set free ; Fare you well, fare you well, fare you well, fare you well, fare you well, my friends.
Where the rich and the poor are both alike.



APPENDIX TO THE SACRED HARP:

CONTAINING A VARIETY OF

STANDARD AND FAVOURITE TUNES NOT COMPRISED IN THE BODY OF THE WORK.

COMPILED BY

A COMMITTEE APPOINTED BY "THE SOUTHERN MUSICAL CONVENTION."

THE Committee appointed by "The Southern Musical Convention," at its last session, to whom was referred the revision and enlargement of the Sacred Harp, beg leave to say to all whom it may concern, that we, according to appointment, have taken the work under consideration and inspection, and have corrected the rudimental errors in said work, and the typographical errors in the music, and have also added such pieces of composition as we think are calculated to enhance the value of the work, and are happily adapted to the use of the public generally, as an Appendix to the Sacred Harp, and have adopted the same.

All of which is respectfully submitted,

B. F. WHITE,

S. R. PENICK,

JOEL KING,

J. R. TURNER,

LEONARD P. BREEDLOVE,

R. F. M. MANN,

A. OGLETREE,

E. L. KING,

Committee.

Hamilton, Jan. 12, 1850.

[Adopted.]

DUKE STREET. L. M.

Great God! attend to my com-plaint, Nor let my drooping spirit faint; When foes in se-cret spread the snare, Let my sal-va-tion be thy care.

This musical score is for the hymn 'DUKE STREET. L. M.' It consists of four staves. The first two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The third staff is also in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

HEBRON. L. M.

Thus far the Lord hath led me on, Thus far his power prolongs my days; And every evening shall make known Some fresh memorial of his grace.

This musical score is for the hymn 'HEBRON. L. M.' It consists of four staves. The first two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/2. The third staff is also in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

RESTORATION.

L. M.

Baptist Hymn Book, p. 594.

D. P. White.

265

How many years has man been driv'n,
Far off from happiness and heav'n;
When wilt thou, gracious Lord, restore Thy wand'ring church to roam no more?

The musical score for 'RESTORATION' consists of three staves. The first two staves are in G major (one sharp) and 4/4 time. The third staff is in C major (no sharps or flats) and 4/4 time. The lyrics are written below the staves, with the first two lines of lyrics corresponding to the first two staves and the third line corresponding to the third staff. The music features various note values, rests, and repeat signs.

GRAVITY.

L. M.

O happy day, that fix'd my choice On thee, my Saviour and my God! Well may this glowing heart rejoice, And tell its raptures all a-broad.

The musical score for 'GRAVITY' consists of four staves. The first three staves are in D major (two sharps) and 3/2 time. The fourth staff is in C major (no sharps or flats) and 3/2 time. The lyrics are written below the staves, with the first line of lyrics corresponding to the first three staves and the second line corresponding to the fourth staff. The music features various note values, rests, and repeat signs.

UXBRIDGE. L. M.

Thanks to the hand that set us free, E-ter-nal Spirit, thanks to thee, Whose pow'r resistless, un-confined, Subdues the passion of the mind.

The musical score for 'UXBRIDGE. L. M.' is written for four staves. The top two staves are in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is primarily in the upper staves, with the lower staves providing a harmonic accompaniment. The lyrics are centered between the second and third staves.

LEBANON, NEW. L. M.

Rev. Jas. P. Carrell.

Come, sinners, to the gospel feast, Let ev'ry soul be Jesus' guest, Ye need not one be left behind, For God hath bid-den all mankind.

The musical score for 'LEBANON, NEW. L. M.' is written for three staves. The top two staves are in treble clef with a key signature of one flat (Bb) and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is primarily in the upper staves, with the lower staff providing a harmonic accompaniment. The lyrics are centered between the second and third staves.

Dear peo - ple, we have met to - day, To sing, to hear, to preach, and pray, }
It is our Fa - ther's great com - mand, The road that leads to his right hand. } But O, the sad and aw - ful state

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A repeat sign with first and second endings is present in the middle of the system.

Of those that stand and come too late! The fool - ish vir - gins did be - gin To knock, but could not en - ter in.

The second system of the musical score also consists of three staves in the same key signature and time signature as the first. It continues the melody and accompaniment from the first system, ending with a double bar line. The lyrics are printed below the staves, with some words like 'peo - ple' and 'Fa - ther's' hyphenated across line boundaries.

First system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "O that my Lord would come and meet, My soul would stretch her wings in haste, Fly fearless through death's".

O that my Lord would come and meet, My soul would stretch her wings in haste, Fly fearless through death's

Second system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "Je - sus can Feel i - ron gate, Nor feel the ter-rors as she pass'd. Je - sus can make a dy - ing bed Feel soft as Je - sus can make a dy - ing bed Feel soft as downy pil - lows".

Je - sus can Feel
i - ron gate, Nor feel the ter-rors as she pass'd. Je - sus can make a dy - ing bed Feel soft as
Je - sus can make a dy - ing bed Feel soft as downy pil - lows

ALL SAINTS, NEW. *Concluded*

269

soft as down-y pil-lows are; While on his breast I lean my head, And breathe my life out sweet-ly

down-y pil-lows are; While on his breast I lean my head, And breathe my life out sweet-ly there, While on his breast I

are; While on his breast I lean my head, And breathe my life out sweet-ly there, While on

there, While on And breathe, And breathe, And breathe my life

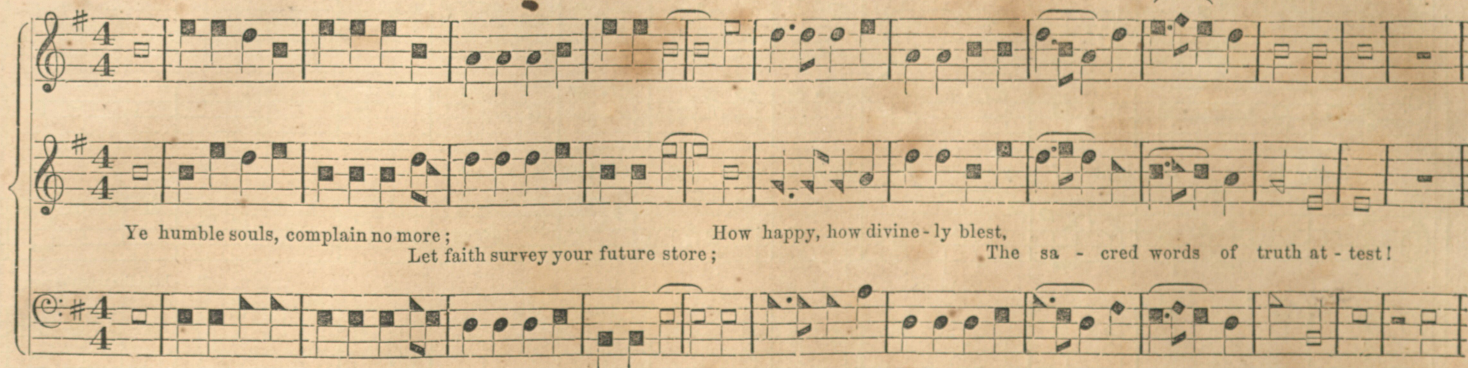
lean my head, And breathe, And breathe, And breathe, And breathe my life out sweetly there.

head, And breathe, And breathe, And breathe, And breathe, And breathe my life, &c.

Slow.

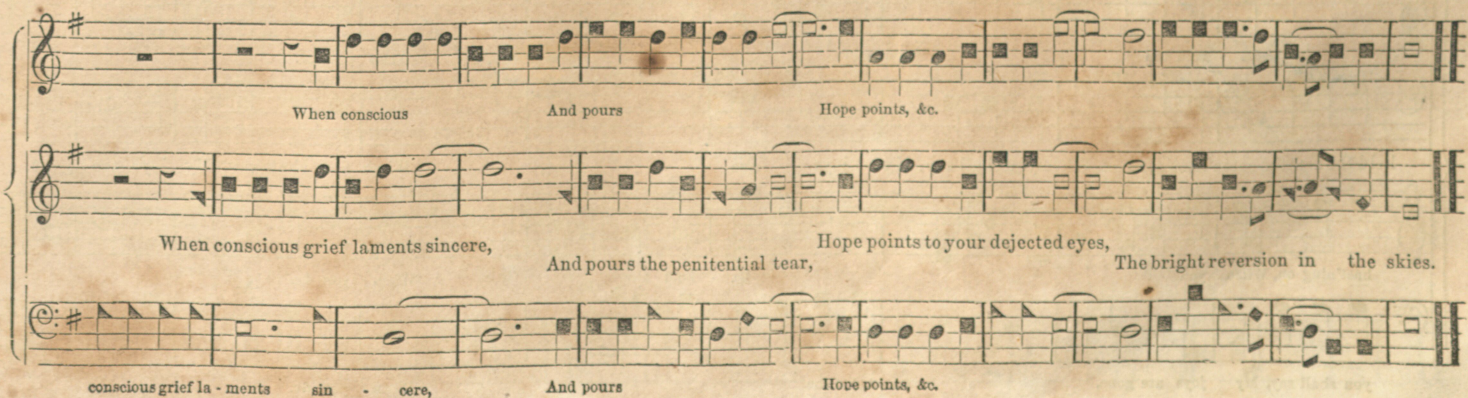
A - way, my un - be - liev - ing fear; Fear shall in me no more have place. } But shall I there - fore let him go,
My Saviour doth not yet ap - pear, He hides the brightness of his face; }

And base - ly to the tempt - er yield? No, in the strength of Je - sus, no, I ne - ver will give up my shield.



Ye humble souls, complain no more ; How happy, how divine - ly blest,
 Let faith survey your future store ; The sa - cred words of truth at - test!

When



When conscious And pours Hope points, &c.

When conscious grief laments sincere, And pours the penitential tear, Hope points to your dejected eyes,
 The bright reversion in the skies.

conscious grief la - ments sin - cere, And pours Hope points, &c.

Now, in the heat of youth - ful blood, Re - mem - ber your Cre - a - tor, God! Be - hold the months come

Be - hold the When you When you, &c. hold the months come hast'ning on, When you shall say, My joys are gone, When you shall say, My joys are gone. hast'ning on, When you Be - hold the When you, &c. you shall say, My joys are gone, Be - hold the When you, &c.

My waken'd soul, extend thy wings, Beyond the verge of mortal things,
And then we'll sing Ho - san - nah: And then we'll sing Ho-san-nah.
See this vain world in smoke decay, And rocks and mountains melt away, And then we'll sing Ho-san - nah.
And then we'll sing Ho - san - nah,

We have but the one more river to cross, We have, &c.
And then we'll sing Ho - san - nah,
We have, &c. And then, &c. We have, &c. And then, &c.

1. My spi-rit looks to God a-lone; My rock and re-fuge is his throne; In all my fears, in In all my fears, in all my straits, My In all my fears, in all my straits, My soul on his sal-

all my fears, In all my straits, My soul, &c. all my straits, My soul on his sal-va-tion waits. soul on his sal-va-tion waits, My soul, &c. va-tion waits, My soul, &c.

2. Trust him, ye saints, in all your ways,
Pour out your hearts before his face:
When helpers fail and foes invade,
God is our all-sufficient aid.
3. False are the men of high degree,
The baser sort are vanity;
Laid in the balance, both appear
Light as a puff of empty air.
4. Make not increasing gold your trust,
Nor set your hearts on glitt'ring dust;
Why will you grasp the fleeting smoke,
And not believe what God has spoke?
5. Once hath his awful voice declared,
Once and again my ears have heard,
All power is his eternal due;
He must be fear'd and trusted too.
6. For sovereign power reigns not alone,
Grace is a partner of the throne;
Thy grace and justice, mighty Lord,
Shall well divide our last reward.

LOVING-KINDNESS. L. M.

By J. L. P. & S. R. Penick.

275

Awake, my soul, to joyful lays, Halle, Hallelujah! He justly claims a song from me, Hal-le, Hal-le - lu-jah, His loving-kindness, O how free! Halle, Halle-lu-jah,
And sing the great Redeemer's praise, Halle, Hallelujah!

ROLL ON. L. M.

Miss Cynthia Bass.

Why should we start, and fear to die? What tim'rous worms we mortals are! } Roll on, roll on, sweet moments roll on,
Death is the gate of endless joy, And yet we dread to enter there. } And let the poor pilgrim go home, go home.

From all that dwell be - low the skies, Let the Re - deem - er's praise a - - rise;

Let the Re - deem -

Let the Re - deem - er's name be sung Through, &c.

Let the Re - deem - er's name be sung Through ev' - ry land by ev' - ry tongue.

Let the Re - deem - er's name be sung Let, &c. Through, &c.

er's name be sung Through, &c. Through, &c.

I know that my Re - deem - er lives, Glo - ry, hal - le - lu - jah! }
What com - fort this sweet sen - tence gives, Glo - ry, hal - le - lu - jah! } Shout on, pray on, we're

gain - ing ground, Glo - ry, hal - le - lu - jah! The dead's a - live, and the lost is found, Glo - ry, hal - le - lu - jah!

The Lord, who built the earth and sky, In mercy stoops to hear thy cry ; } Oh, heaven, sweet heaven, when shall I see ?
His promise all may freely claim, Ask, and receive in Jesus' name. } Oh, when shall I get there ?

TRAVELLING PILGRIM.

L. M.
CHORUS.

S. H. Rees.

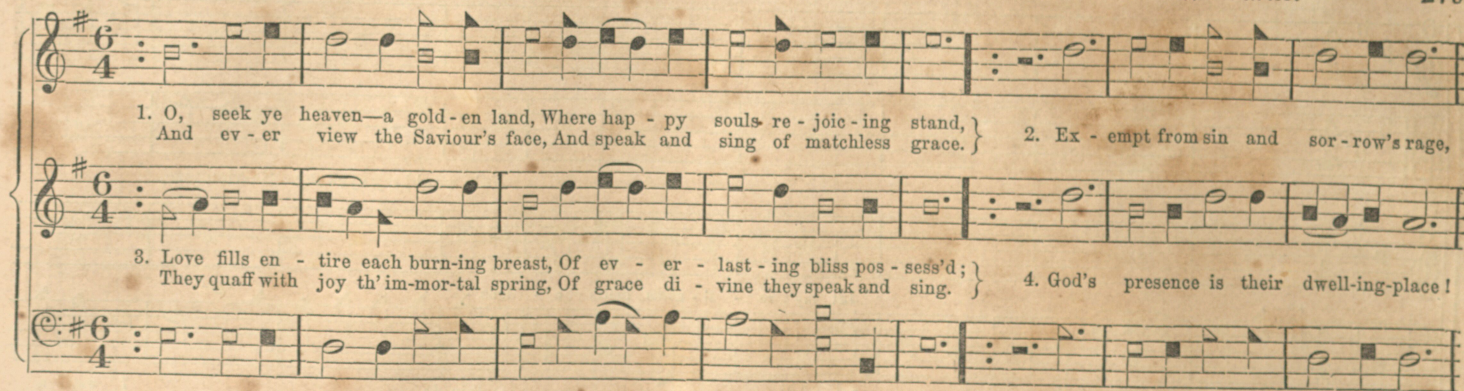
1. Farewell ! vain world, I'm going home, stormy clouds to rise ;
Where there's no more
My Saviour smiles, and bids me come, stormy clouds to rise ; } To the land, To the land I am bound, stormy clouds to rise.
Where there's no more } To the land, Where there's no more

2. Sweet angels beckon me a - way, stormy clouds to rise ;
Where there's no more
To sing God's praise in endless day, stormy clouds to rise ; } To the land, To the land I am bound, stormy clouds to rise.
Where there's no more } To the land, Where there's no more

THE BIRMAN HYMN. L. M.

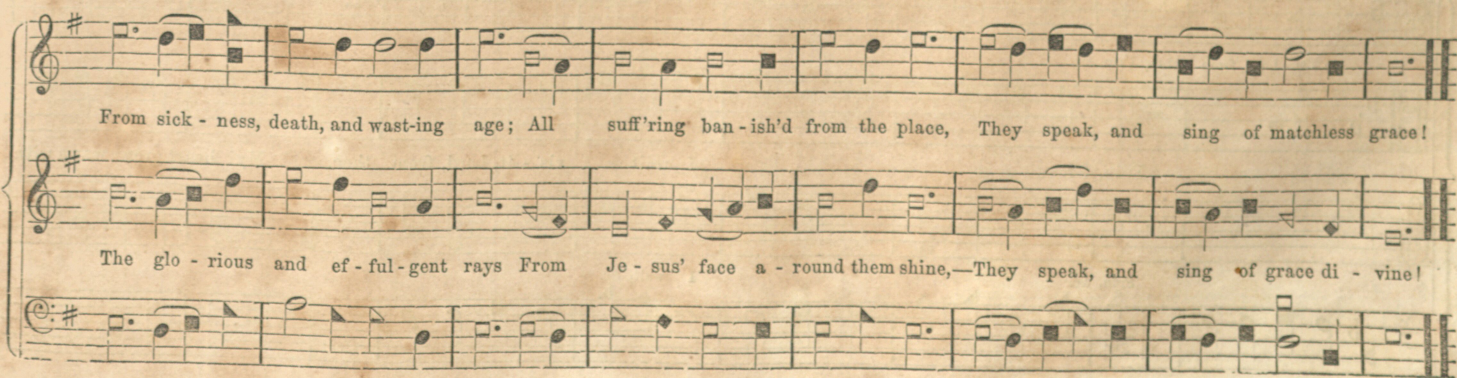
W. W. Parks.

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1. O, seek ye heaven—a gold-en land, Where hap - py souls re - joic-ing stand, }
And ev - er view the Saviour's face, And speak and sing of matchless grace. } 2. Ex - empt from sin and sor - row's rage,

3. Love fills en - tire each burn-ing breast, Of ev - er - last-ing bliss pos - sess'd; }
They quaff with joy th'im-mor-tal spring, Of grace di - vine they speak and sing. } 4. God's presence is their dwell-ing-place!



From sick - ness, death, and wast-ing age; All suff'ring ban-ish'd from the place, They speak, and sing of matchless grace!

The glo - rious and ef - ful-gent rays From Je - sus' face a - round them shine, — They speak, and sing of grace di - vine!

Far from my thoughts, vain world, be-gone, Let, &c. Fain, &c. I wait a

Fain would my eyes my Sa-viour see,

Let my re - li - gious hours a - lone,

I wait a

Detailed description: This system contains the first four staves of the hymn. The first two staves are for the Soprano and Alto voices, both in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The next two staves are for the Tenor and Bass voices, with the Tenor in treble clef and the Bass in bass clef, both in the same key and time. The lyrics are written below the staves, with some words appearing above notes in the Soprano and Alto parts. The system ends with a repeat sign and a double bar line.

vis - it, Lord, from thee, Fain, &c. I wait, &c.

Fain, &c. I wait a vis - it, Lord, from thee. My heart grows warm with

Fain, &c. I wait, &c.

vis - it, Lord, from thee, Fain, &c. I wait, &c.

Detailed description: This system contains the next four staves of the hymn. It continues the vocal parts from the first system. The lyrics are written below the staves, with some words appearing above notes in the Soprano and Alto parts. The system ends with a repeat sign and a double bar line.

ho - ly fire, And kin - dles with a pure de - sire. Come, my dear Je - sus, from a - bove, And feed my soul with heav'nly love; Blest

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The music is in common time (C). The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff.

Je - sus, what de - li - cious fare! How sweet thine en - ter - tain - ments are! Ne - ver did an - gels taste a - bove Re - deem - ing grace and dy - ing love.

This system contains the second two staves of music. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The music is in common time (C). The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff. The system ends with a double bar line and repeat signs.

I'M GOING HOME. L. M.

Leonard P. Breedlove.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written between the middle and bottom staves.

Fare - well! vain world! I'm go - ing home! My Sa - viour smiles and bids me come, And I don't care to stay here long!
Sweet an - gels beck - on me a - way, To sing God's praise in end - less day, And I don't care to stay here long! }

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written between the middle and bottom staves.

Right up yon - der, Christians, a - way up yon - der; O, yes, my Lord, for I don't care to stay here long.

BALLERMA. C. M.

Arranged by *B. F. White.*

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There is a land of pure de-light, Where saints im-mor-tal reign; In-fi-nite day ex-cludes the night, And pleasures ban-ish pain.

ORTONVILLE. C. M.

Arranged by *B. F. White.*

How sweet the name of Je-sus sounds It soothes his sorrows, heals his wounds, And drives away his fear.
 In a be-liev-er's ear! And drives away his fear,

Sal - va-tion! let the ech-o fly The spacious earth around; While all the ar-mies of the sky Con-spire to raise the sound!

PIETY. C. M.

B. F. White.

O for a clo-ser walk with God, A calm and heavenly frame;
A light to shine up - on the road That leads me to the Lamb! } That leads me to the Lamb!
That leads me to the Lamb!

Come let us join our friends a-bove, That have ob-tain'd the prize,
And on the ea-gle wings of love To joy ce-les-tial rise. } Let all the saints terrestrialsing With those to glô-ry gone,
For all the ser-vants of our King, In heav'n and earth are one.

LAND OF REST. C. M.

By H. S. Rees.

O land of rest, for thee I sigh, When will the moments come, When I shall lay my ar-mour by, And dwell with Christ at home?

EMANUEL. C. M.

J. M. Day.

1. Dear Sovereign of my soul's desires, Thy love is bliss di - vine, Accept the wish that love inspires, And bid me call thee mine.
And bid me call thee mine.

2. I would be thine, thou know'st I would, Thee, O my all-sufficient good, I want, and thee a - lone, I want, and thee a-lone.
And have thee all my own,

MELODY. C. M.

B. F. White.

And must I be to judgment brought, And answer in that day For ev' - ry vain and i - dle thought, And ev' - ry word I say?

1. The Lord will hap-pi - ness di - vine On con-trite hearts be - stow; Then tell me, gra-cious God! is mine A contrite

heart, or no? A con-trite heart, or no, A con-trite heart, or no?

2. I hear, but seem to hear in vain,
Insensible as steel;
If aught is felt, 'tis only pain
To find I cannot feel.

3. I sometimes think myself inclined
To love thee, if I could;
But often feel another mind
Averse to all that's good.

4. My best desires are faint and few,
I fain would strive for more;
But, when I cry—"My strength renew,"
Seem weaker than before.

5. Thy saints are comforted, I know,
And love thy house of prayer;
I sometimes go where others go,
But find no comfort there.

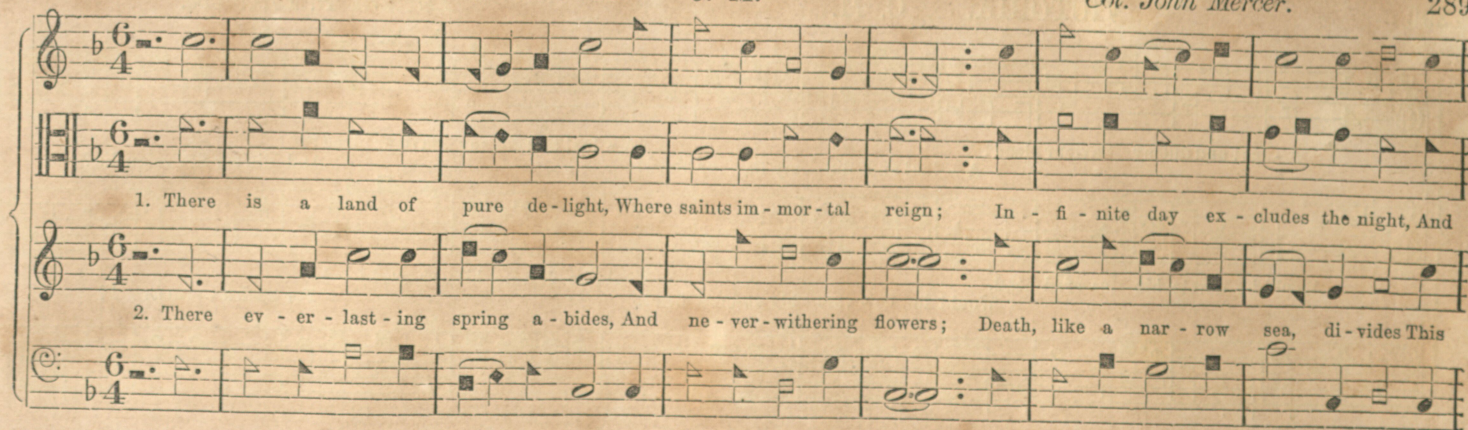
1. Shep-herds, re-joyce! lift up your eyes, And send your fears a - way;
 News from the re-gions of the skies—"A Sa-viour's born to - day!" } 2. "Je - sus, the God whom an-gels fear, Comes

3. "No gold nor pur-ple swaddling bands, Nor roy-al shin-ing things:
 A man-ger for his cra-dle stands, And holds the King of kings. } 4. "Go, shepherds, where the in-fant lies, And

down to dwell with you; To - day he makes his entrance here, But not as monarchs do.

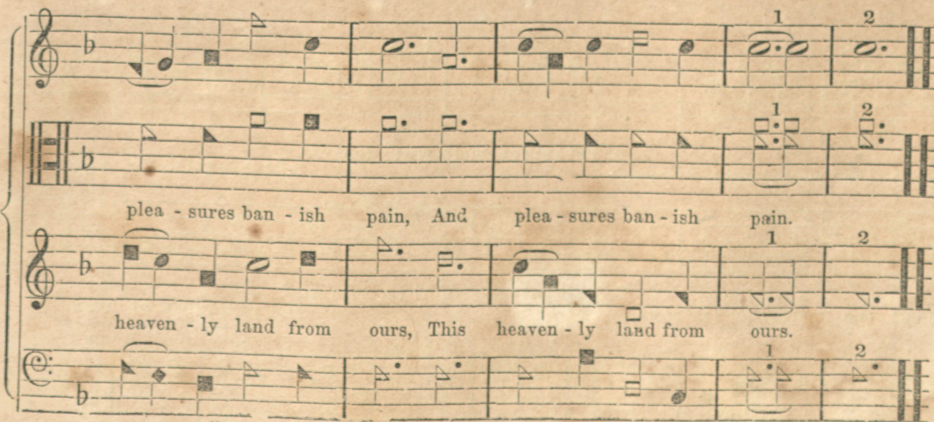
see his hum-ble throne! With tears of joy in all your eyes, Go, shepherds, kiss the Son!"

5. Thus Gabriel sang, and straight around
 The heavenly armies throng;
 They tune their harps to lofty sound,
 And thus conclude the song:
6. "Glory to God that reigns above!
 Let peace surround the earth;
 Mortals shall know their Maker's love,
 At their Redeemer's birth."
7. Lord! and shall angels have their songs,
 And men no tunes to raise?
 O may we lose our useless tongues,
 When they forget to praise!
8. Glory to God that reigns above,
 That pitied us forlorn!
 We join to sing our Maker's love,
 For there's a Saviour born.



1. There is a land of pure de-light, Where saints im-mor-tal reign; In-fi-nite day ex-cludes the night, And

2. There ev-er-last-ing spring a-bides, And ne-ver-withering flowers; Death, like a nar-row sea, di-vides This



plea-sures ban-ish pain, And plea-sures ban-ish pain. 1 2

heaven-ly land from ours, This heaven-ly land from ours. 1 2

3. [Sweet fields, beyond the swelling flood,
Stand dress'd in living green:
So to the Jews old Canaan stood,
While Jordan roll'd between.
4. But timorous mortals start, and shrink
To cross this narrow sea,
And linger, shivering on the brink,
And fear to launch away.]
5. O! could we make our doubts remove,—
Those gloomy doubts that rise,
And see the Canaan that we love,
With unbecclouded eyes;
6. Could we but climb where Moses stood,
And view the landscape o'er;
Not Jordan's stream, nor death's cold flood
Should fright us from the shore.

A - las! and did my Saviour bleed? A - las! and did my Saviour bleed? A - las! and did my Saviour bleed? And did my Sov'reign die? 1

Would he devote his sa-cred head, Would he de-vote his sa-cred head, Would he de-vote his sa-cred head For such a worm as I? I

have but one more ri-ver to cross, I have but one more ri-ver to cross, I have but one more ri-ver to cross, And then I'll be at rest. 1 2

have but one more ri-ver to cross, I have but one more ri-ver to cross, I have but one more ri-ver to cross, And then I'll be at rest. 1 2

He

The pro-mise of my Fa - - - - ther's love Shall stand for ev - - - - er good,

He said and gave his

He said, &c. And

said, and gave his soul to death, And, &c. He And, &c.

He said, and gave his soul to death, And seal'd the grace with blood . He blood. . . And seal'd the grace with blood.

soul to death, And, &c. He And, &c.

seal'd the grace with blood . . . He blood. . . And, &c.

THE SINNER'S RESOLVE. C. M.

By E. L. King.

First system of the musical score. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 6/4. The music is written in a simple, hymn-like style with many eighth and sixteenth notes. The lyrics are written below the vocal staff.

Come, hum-ble sin-ner, in whose breast a thou-sand thoughts re - volve, Come with your guilt and fear op-press, And make this last re-

Second system of the musical score, continuing from the first. It also consists of three staves: treble, vocal, and bass. The key signature and time signature remain the same. The lyrics continue below the vocal staff.

solve: I'll go to Je - sus, though my sin Hath like a moun-tain rose, I know his courts, I'll en - ter in What - ev - er may op-

THE SINNER'S RESOLVE.

Concluded.

293

pose, What-ev-er may op - pose, What-ev-er may op - pose. I know his courts, I'll en - ter in, What-ev-er may op - pose.

This musical score is for the song 'The Sinner's Resolve'. It consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The melody is written across all three staves, with lyrics placed below the middle staff. The music concludes with a double bar line.

ST. THOMAS. S. M.

Come sound his praise a - broad, And hymns of glo - ry sing, Je - ho - vah is the sovereign Lord, The u - ni - ver - sal King.

This musical score is for the hymn 'St. Thomas'. It consists of four staves. The top three staves are in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written across all four staves, with lyrics placed below the second and third staves. The music concludes with a double bar line.

First system of the musical score. It consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are written between the staves.

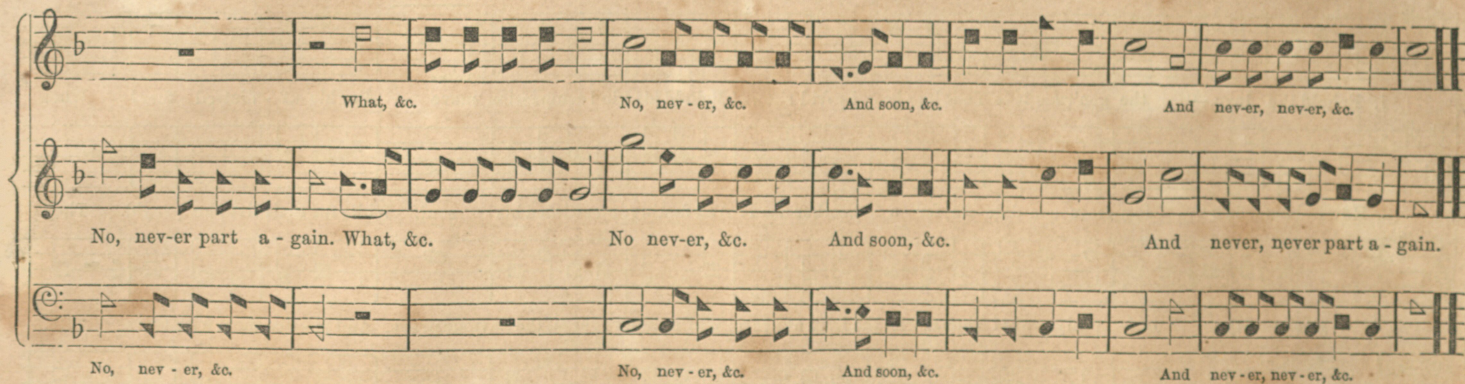
Come, hum - ble sin - ner, in whose breast A thousand thoughts re - volve, }
Come, with your guilt and fear op - prest, And make this last re - solve. } We're march-ing through Im - man-uel's ground, And

Second system of the musical score. It consists of three staves. The top two staves are in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are written between the staves.

soon shall hear the trum-pet sound, And then all shall with Je-sus reign, And ne-ver, ne-ver part a - gain. What? ne-ver part a - gain,

NEVER PART. *Concluded.*

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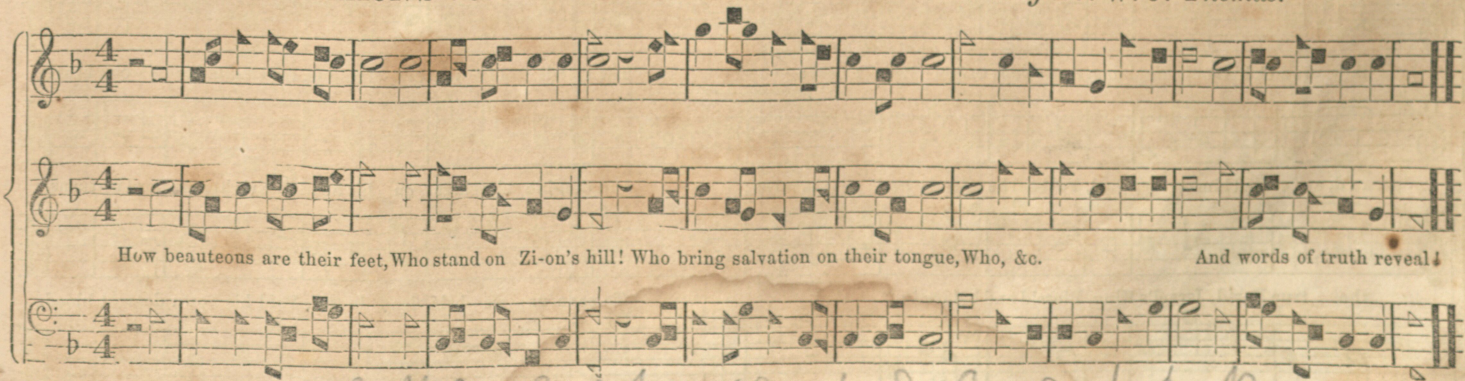
What, &c. No, nev-er, &c. And soon, &c. And nev-er, nev-er, &c.

No, nev-er part a - gain. What, &c. No nev-er, &c. And soon, &c. And never, never part a - gain.

No, nev - er, &c. No, nev - er, &c. And soon, &c. And nev - er, nev - er, &c.

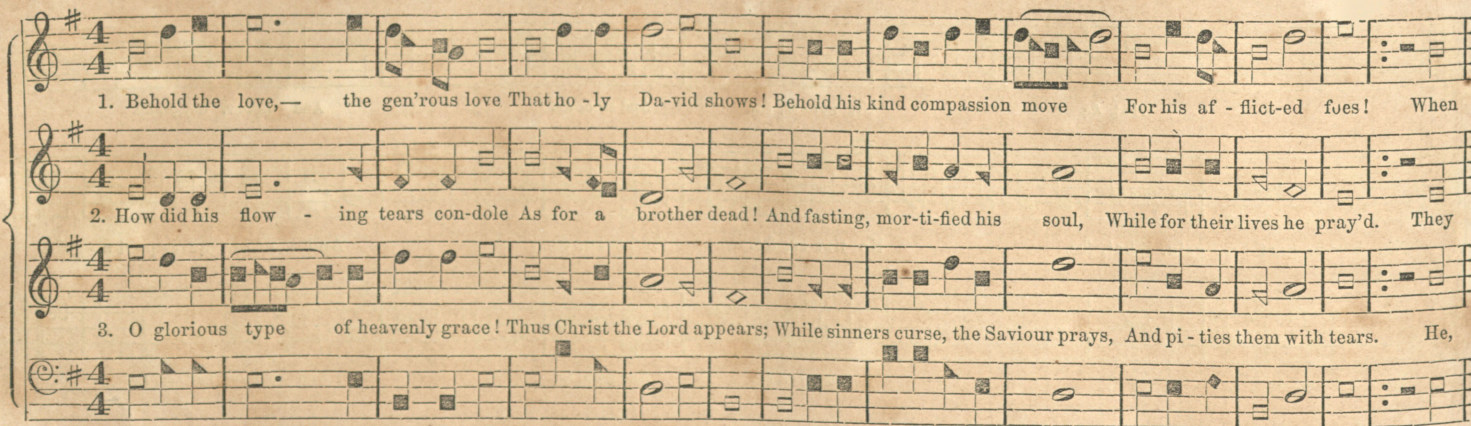
ZION'S JOY. S. M.

By Dr. W. J. Thomas.



How beauteous are their feet, Who stand on Zi-on's hill! Who bring salvation on their tongue, Who, &c. And words of truth reveal.

Handwritten note: Given by Dr. W. J. Thomas



1. Behold the love,— the gen'rous love That ho - ly Da-vid shows! Behold his kind compassion move For his af - flict-ed foes! When

2. How did his flow - ing tears con-dole As for a brother dead! And fasting, mor-ti-fied his soul, While for their lives he pray'd. They

3. O glorious type of heavenly grace! Thus Christ the Lord appears; While sinners curse, the Saviour prays, And pi - ties them with tears. He,



they are sick his soul complains, And seems to feel the smart; The spir-it of the gospel reigns, And melts his pi-ous heart.

groan'd, and cursed him on their bed, Yet still he pleads and mourns; And dou-ble blessings on his head The righteous Lord re-turns.

the true David, Israel's King, Bless'd and beloved of God, To save us re-bels, dead in sin, Paid his own dearest blood.

My rap - ture seem'd a

When God re - veal'd his gra - cious name, And changed my mourn - ful state,

My

This system contains the first four staves of the musical score. The first staff is a treble clef with a 4/4 time signature. The second staff is a treble clef with a 4/4 time signature. The third staff is a treble clef with a 4/4 time signature. The fourth staff is a bass clef with a 4/4 time signature. The lyrics are written below the staves.

pleas - ing dream, My rap - ture The grace ap - pear'd so great, The grace, &c.

My rap - ture seem'd a pleas - ing dream, The grace ap - pear'd so great!

rap - ture seem'd a pleas - ing dream, My rap - ture The grace, &c.

My rap - ture seem'd a pleas - ing dream. The grace 'd so great, The grace, &c.

This system contains the next four staves of the musical score. The first staff is a treble clef with a 4/4 time signature. The second staff is a treble clef with a 4/4 time signature. The third staff is a treble clef with a 4/4 time signature. The fourth staff is a bass clef with a 4/4 time signature. The lyrics are written below the staves.

My feet shall vis - it thine a - bode, My songs, &c.

What shall . . I ren - - der to my God For all his kind-ness shown? My songs address thy

This system contains three staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words spanning across multiple staves.

My feet shall vis - it thine a - bode, My songs, &c.

throne. My feet shall vis - it thine a-bode, My songs, &c. My feet, &c. My songs, &c.

This system contains three staves of music, continuing from the first system. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words spanning across multiple staves.

The for-mer And the - - -
 Lo! what a glo-rious sight ap-pears To our be-liev-ing eyes; The former seas have
 The for-mer And the - - - - old
 The for-mer seas have pass'd a-way, And the - - - - old roll-ing skies!
 old roll-ing skies, The for-mer And the And the, &c.
 pass'd away, And the old roll-ing skies, And the old roll - ing skies, And the old roll-ing skies!
 roll-ing skies, The for-mer And the And the, &c.
 The for-mer And the, &c.

My thoughts, that oft - en mount the skies, Go, search the world be - neath,

My thoughts, that oft - en mount the skies, Go, search the world be - neath, Where

My thoughts, that oft - en mount the skies, Go, search - - - the world be - neath, Where na - ture all in

My thoughts, that oft - en mount the skies, Go, search the world—Go, search the world be - neath, Where na - ture all in ru - in lies, Where

Where na - ture all in ru - in lies, And owns, - - - And owns, - - - And owns - - - her sove - reign—Death!

na - ture all in ru - in lies, And owns her sovereign—Death! And owns, And owns her sovereign—Death!

ru - in lies, Where na - ture And owns, And owns, And owns, &c.

na - ture all in ru - in lies, And owns her sovereign—Death! And owns And owns, &c.

1. To our Re-deem-er's glorious name, A - wake the sa - cred song! O may his love (im - mor - tal flame!) Tune

2. His love, what mor-tal thought can reach! What mor - tal tongue dis - play! Im - a - gi - na - tion's ut - most stretch In

3.
He left his radiant throne on high,
Left the bright realms of bliss,
And came to earth to bleed and die!—
Was ever love like this?

4.
Dear Lord, while we adoring pay
Our humble thanks to thee,
May every heart with rapture say,
"The Saviour died for me."

5.
O may the sweet, the blissful theme,
Fill every heart and tongue:
Till strangers love thy charming name,
And join the sacred song.

On Jordan's stormy banks I stand, And cast a wish - ful eye, To Ca-naan's fair and hap - py land, Where my possessions lie.

This system contains four staves of music in G major (one sharp) and 4/4 time. The melody is written on the first staff, with accompaniment on the second, third, and fourth staves. The lyrics are written below the second staff.

Oh, &c. Oh, &c. That ri - ses, &c.

Oh the transporting, rapturous scenes, That ri - ses to my sight,

Oh, &c. That ri - ses, &c.

the transport - ing, rapturous scenes, That ri - ses to my sight,

This system contains four staves of music. The first staff has a long rest followed by a melodic phrase. The second staff continues the melody. The third and fourth staves provide accompaniment. The lyrics are written below the second staff, with some lines spanning across multiple staves.

NEW JORDAN. *Concluded.*

303

Sweet fields, &c. And, &c. Sweet fields, &c. And, &c.

Sweet fields ar - ray'd in living green, And riv - ers of de - light. Sweet, &c. And, &c.

Sweet fields, &c. And, &c. Sweet fields, &c. And, &c.

LITTLE MARLBOROUGH. S. M.

Wel - come, sweet day of - rest, That saw the Lord a - rise; Wel - come to this re - viv-ing breast, And these re - joic - ing eyes.

With songs and hon - ours sound - ing loud, Ad - dress the Lord on high! O - ver the heavens he

This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

He sends his showers of bless - ings down, To
spreads his cloud, And wa - ters veil the sky. He sends his showers of
He sends his showers of bless - ings down, To
He sends his showers of bless - ings down, To

This system contains the second two staves of the musical score. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The system ends with a double bar line and the word 'To'.

cheer the plains be - low, To cheer He makes the grass the
 blessings down, To cheer the plains - - - - be - low; He makes the grass the mountains crown, He makes, &c.
 cheer the plains be - low; To cheer He makes the grass the mountains crown, He
 cheer the plains be - low, To cheer He makes the grass the mountains crown, He makes

mountains crown, He makes And corn in val - leys grow. He makes
 mountains crown, And corn in valleys grow. He makes, &c.
 makes the grass And corn in val - leys grow. He makes He makes the
 mountains crown. U And corn in valleys grow. - - - - He makes He makes

He makes the grass the moun - tains crown, And corn in val - leys grow, And corn, &c.

He makes the grass the moun - tains crown, And corn in val - leys grow.

grass the mountains crown, And corn in val - leys grow, And corn, &c.

mountains crown, And corn in val - leys grow, And corn, &c.

OXFORD. C. M. D. Meth. Hymn Book, p. 425. *John Massengale.*

Shepherds, re-joice! lift up your eyes, And send your fears a - way: News from the re-gions of the skies, - A



Je - sus, the God whom an - gels fear, Comes down to dwell with you; - - -

Sa - viour's born to - day! Je - sus, the God whom an - gels fear, Comes down to

Je - sus, the God whom an - gels fear, Comes down to dwell with you; - - -



To - day, &c.

dwell with you; To - day he makes his en - trance here, - But not as mon - archs do!

To - day, &c.

What is there here to court my stay, And keep me back from home, }
When an - gels beck - on me a - way, And Je - sus bids me come? } Shall I re - gret my

part-ing friends Here in this vale con - fined? Nay, but where'er my soul as - cends, They will not stay be - hind.

LIVING LAMB. C. M.

C. A. Davis.

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The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

Am I a soldier of the cross, A follower of the Lamb? And shall I fear to own his cause, Or blush to speak his name?

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff. The word "CHORUS." is written above the first staff of this system.

CHORUS.

Oh the Lamb, the liv - ing Lamb, The Lamb on Cal - va - ry, The Lamb that was slain, But lives a - gain, To in - ter - cede for me.

THIS WORLD IS NOT MY HOME. C. M.

John Massengale.

1 2 CHORUS.

On Jor - dan's stor - my banks I stand, And cast a wish - ful eye,
To Ca - naan's fair and hap - py land, Where my pos - ses - sions lie. } This world is not my

home, This world is not my home, This world's a wil - der - ness be - low, This world is not my home.

First system of the hymn, measures 1-8. The music is in 4/4 time and consists of four staves. The lyrics are: "Come sound his praise a-broad, and hymns of glo - ry sing, Je - ho - vah is the sove - reign Lord, The u - ni - ver - sal".

Second system of the hymn, measures 9-16. The music continues with four staves. The lyrics are: "Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Praise, &c. King. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Praise ye the Lord. Praise ye the Lord, Hal - le - lu - jah, Praise ye the Lord, Hal - le - lu - jah, &c. Praise, &c. Hal - le - lu - jah, Hal - le - lu - jah, &c. Praise, &c."

1. O, sing to me of heaven, When I am call'd to die; Sing songs of ho - ly

2. When cold and slug - gish drops Roll off my mar - ble brow, Burst forth in strains of

ec - sta - sy, To waft my soul on high!

joy - ful - ness, Let heaven be - gin be - low!

3. When the last moment comes,
O watch my dying face,
And catch the bright, seraphic gleam
Which on each feature plays.
4. Then to my ravish'd ear
Let one sweet song begin;
Let music charm me last on earth,
And greet me first in heaven.
5. Then close my sightless eyes,
And lay me down to rest,
And clasp my cold and icy hands
Across my peaceful breast.
6. Then round my senseless clay
Assemble those I love,
And sing of heaven, delightful heaven,
My glorious home above.

1. The men of grace have found Glo - ry be - gun be - low; Ce - les - tial fruits, on earth - ly ground, Ce -

Ce - les - tial fruits, on earth - ly ground, Ce -

Ce - les - tial fruits, on earth - ly ground, Ce -

Ce - les - tial fruits, on earth - ly ground, - - - Ce -

les - tial fruit, &c.

les - tial fruits, on earth - ly ground, From faith and hope may grow.

les - tial fruits, &c.

2.

The hill of Zion yields
A thousand sacred sweets,
Before we reach the heavenly fields,
Or walk the golden streets.

3.

Then let our songs abound,
And every tear be dry;
We're marching through Immanuel's ground,
To fairer worlds on high.

1. Lord of the worlds a - bove, How pleasant and how fair The dwellings of thy love, Thine earthly tem - ples are!

2. The sparrow for her young, With pleasure seeks a nest, And wand'ring swal - lows long To find their wont - ed rest:

3. To thine a - bode My heart a - spires, with warm de - sires To see my God.

My spi-rit faints With e - qual zeal To rise and dwell Among thy saints.

3.
 O happy souls that pray
 Where God appoints to hear!
 O happy men that pay
 Their constant service there!
 They praise thee still;
 And happy they
 That love the way,
 To Zion's hill.

1. Lord of the worlds a - bove, How plea - sant and how fair The dwell - ings of thy love, Thine earth - ly tem - ples are!

To thine a - bode My heart a - spires, With warm de - sires To see my God.

2.

To spend one sacred day
Where God and saints abide,
Affords diviner joy
Than thousand days beside:
Where God resorts,
I love it more
To keep the door,
Than shine in courts.

Re - joice! the Lord is King!—Your Lord and King a - dore; } Lift up your hearts, Lift
Mor - tals, give thanks and sing, And tri - umph ev - er - more; }

up your voice, Re - joice! a - gain, I say, re - joice! Re - joice! a - gain, I say, re - joice!

PLEYEL'S HYMN. 7s.

Pleyel.

317

Sin-ner, art thou still se-cure? Wilt thou still re-fuse to pray? Can thy heart or hands en-dure In the Lord's a-veng-ing day?

AUBURN. 7s.

D. P. White.

Pilgrim, burden'd with thy sin, Haste to Zi-on's gate to-day; There, till mer-cy lets thee in, Knock, and weep, and watch, and pray.

Though the morn may be sa - rene, — Not a threat'ning cloud be seen,
 Who can un - der - take to say 'Twill be plea - sant all the day? } Tem - pests sud - den - ly may

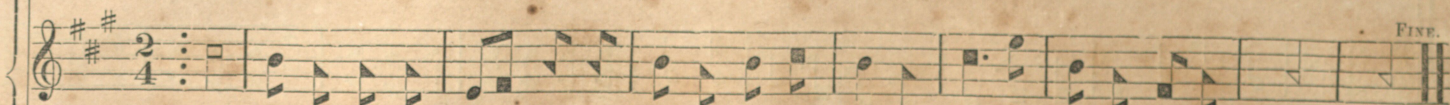
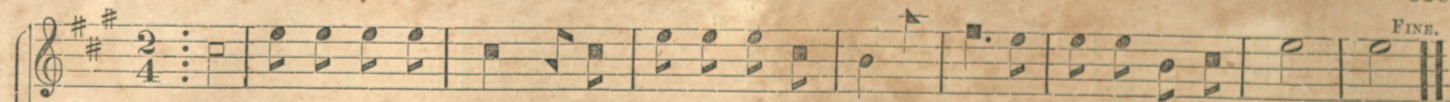
rise, Light'nings flash and thun - ders rear, Dark - ness o - ver - spread the skies Ere a short-lived day be o'er.

RELIGION IS A FORTUNE.

7, 6.

By W. L. William.

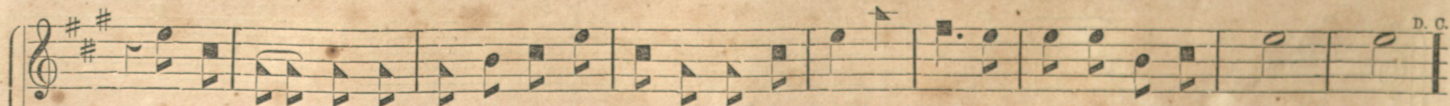
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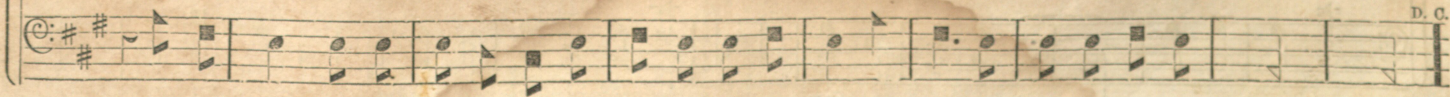
Oh when shall I see Je - sus, And reign with him a - bove,
 And from the flow - ing foun - tain, Drink e - ver - last - ing love?
 Re - li - gion is a for - tune, And Hea - ven is a home. } Shout glo - ry, hal - le, hal - le - lu - jah,



When shall I be de - liv - er'd From this vain world of sin,
 And with my bless - ed Je - sus Drink end - less plea - sure in? } Shout glo - ry, hal - le, hal - le - lu - jah,
 Re - li - gion is &c.



When we all get to Hea - ven We will shout a - loud and sing, Shout glo - ry, hal - le, hal - le - lu - jah.

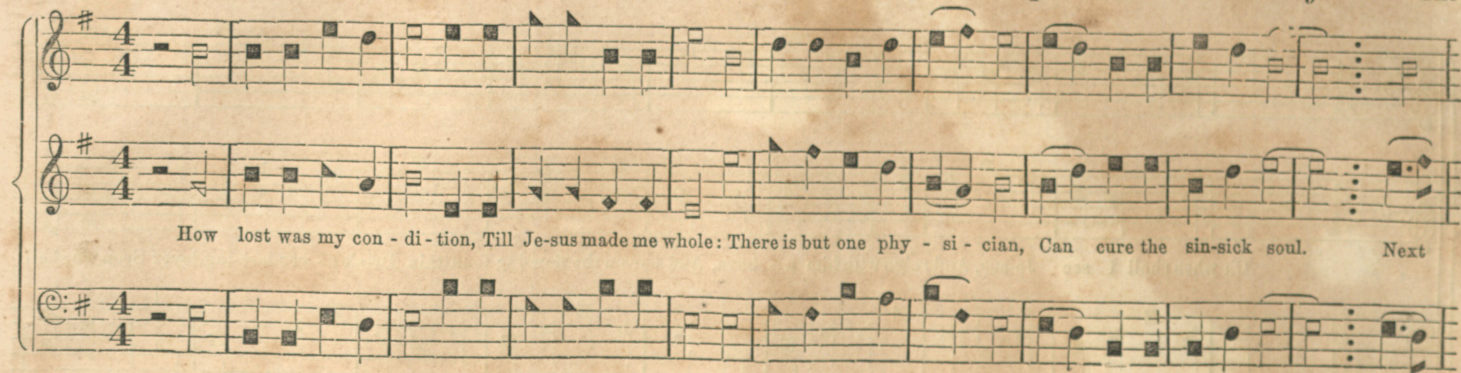


O when shall I see Je - sus, And reign with him a - bove, And from the flow-ing foun - tain Drink e - ver-last-ing love, And to

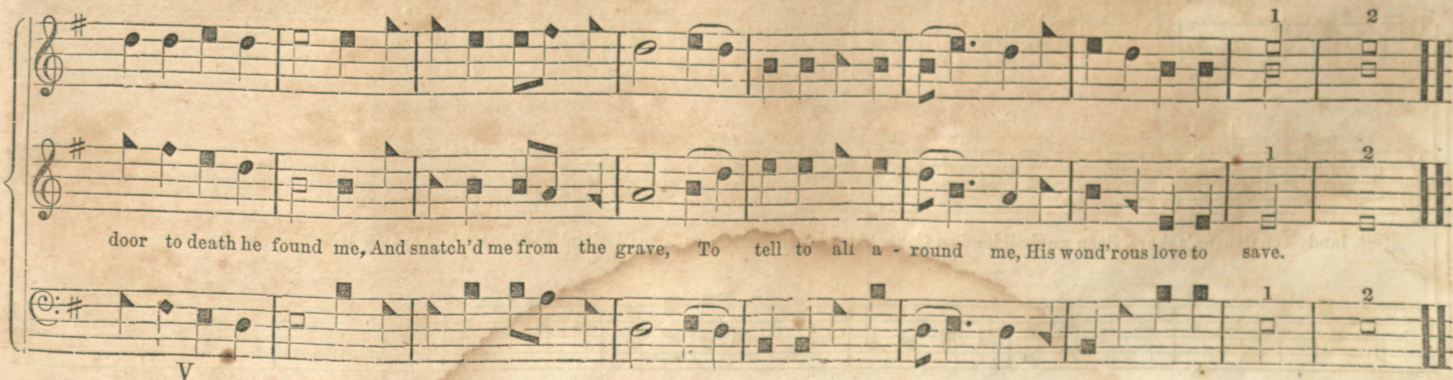
The first system of the musical score consists of three staves. The top two staves are in treble clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music is written in a simple, rhythmic style with many eighth and sixteenth notes. The lyrics are written below the middle staff.

glo - ry I will go, And to glo - ry I will go, will go, will go, And to glo - ry I will go.

The second system of the musical score also consists of three staves in the same format as the first. The lyrics continue below the middle staff, with a series of dotted lines indicating a pause or a long note in the melody.



How lost was my con - di - tion, Till Je - sus made me whole: There is but one phy - si - cian, Can cure the sin-sick soul. Next



door to death he found me, And snatch'd me from the grave, To tell to all a - round me, His wond'rous love to save.

V

CHORUS.

Oh when shall I see Je-sus, And reign with him a - bove, And from the flow-ing foun-tain Drink e - ver-last-ing love: Soon we shall

land on Canaan's shore, Soon we shall land on Canaan's shore, Soon we shall land on Canaan's shore, To live for e - ver - more.

CHORUS.

O when shall I see Je - sus, And reign with him a - bove; } I have some friends in glo - ry, Sometimes I hope to see: }
 And from the flow - ing fountain Drink ev - er - last - ing love? } There are o - thers on the way, I hope will pray for me. }

SOFT MUSIC. 7, 6, 7, 7.

B. F. White.

Slow.

1. Soft, soft music is steal - ing, — Loud, :||: now it is peal - ing, Yes, yes, yes, yes; Waking the echoes again!
 Sweet, :||: lingers the strain; Waking the echoes a - gain!

2. Join, :||: children of sad - ness, Now, :||: changing to gladness, Yes, yes, yes, yes; Warble this beautiful lay.
 Send, :||: sorrow away; Warble this beautiful lay.

3. Hope, :||: fair and endur - ing, Love, :||: heaven in - sur - ing, Yes, yes, yes, yes; Sweetly invites you away.
 Joy, joy, bright as the day; Sweetly invites you away.

CHORUS.

Je - sus, my all, to heav'n is gone, Glo-ry Hal - le - lu - jah; He whom I fix my hopes up-on! Glory! Hal - le - lu - jah! I

want a seat in Pa - ra - dise, Glo - ry Hal - le - lu - jah! I love that un-ion nev-er dies, Glo-ry! Hal - le - lu - jah!

THE CAUSE OF CHRIST.

7, 7, 7, 5, 7, 7, 7, 5.

E. L. King.

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Who the cause of Christ would yield? Who would leave the bat-tle field? Who would cast a - way his lot? Let him base - ly go!

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 6/4. The bottom staff is in bass clef with the same key signature and time signature. The music is a hymn tune with lyrics written below the staves.

Who for Zi-on's King will stand? Who will join the faith-ful band? Let him come with heart and hand,—Let him face the foe!

The second system of the musical score also consists of three staves in the same key signature and time signature as the first system. It continues the hymn tune with lyrics written below the staves.

Come and taste, a - long with me, The wea - ry pilgrim's con - so - la - tion; } Joy and peace in Christ I find,
 Boundless mer - cy, running free, The earnest of complete sal - va - tion. } My heart to him is all resign'd;

The first system of the musical score for 'Weary Pilgrim' consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with square notes and rests.

The ful-ness of his power I prove, Je - sus is the pilgrim's por-tion,
 The sweetness of re-deem-ing love! Love as boundless as the o - cean.

The second system of the musical score continues the melody and accompaniment. It also consists of three staves in treble and bass clef with a key signature of one sharp and a 6/4 time signature. The lyrics are placed below the staves, with the vocal line (top staff) and the piano accompaniment (bottom staff) clearly distinguished.

Na-ked as from the earth we came, And crept to life at first, We to the earth re - turn a - gain, And min - gle with our dust.

The first system of the musical score consists of three staves. The top staff is in treble clef with a 4/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The lyrics are written below the middle staff.

The dear de - lights we here en - joy, And fond - ly call our own, Are but short fa - vours bor - row'd now, To be re - paid a - non.

The second system of the musical score also consists of three staves. The top staff is in treble clef with a 4/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music continues in the same style as the first system. The lyrics are written below the middle staff. The system ends with a double bar line and first and second endings marked with '1' and '2'.

Lo! on a nar - row neck of land, 'Twixt two un - bound - ed seas I stand, Yet how in - sen - si - ble!

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle staff is a treble clef with the same key signature and time signature, and it contains the lyrics. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, clear style with notes and rests.

A point of time, a mo-ment's space, Re - moves me to that hea-venly place, Or shuts me up in hell.

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle staff is a treble clef with the same key signature and time signature, and it contains the lyrics. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, clear style with notes and rests.

1. In the dark wood no In-dian nigh, Then me look heav'n and send up cry, Up - on my knee so low. That God on high

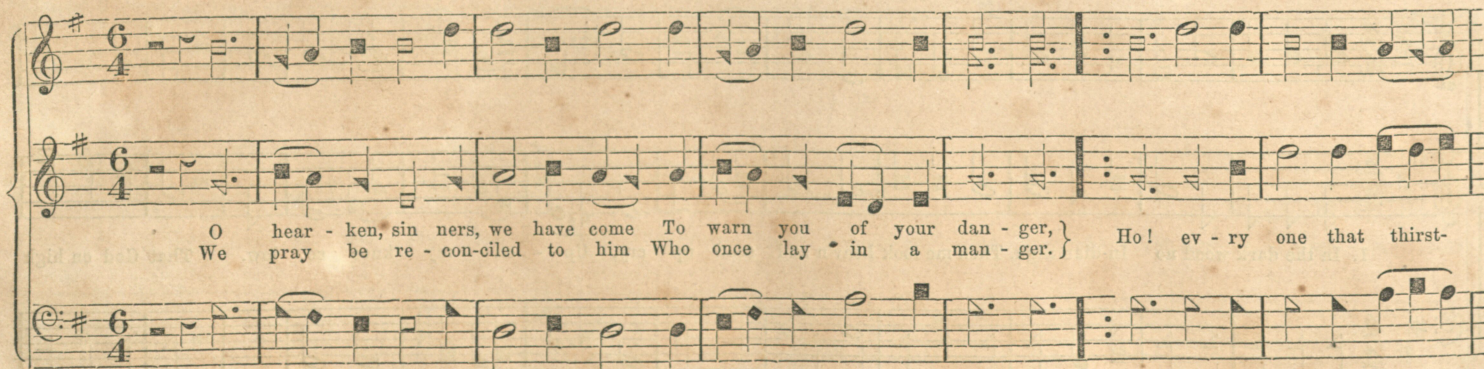
in shi-ning place, See me at night with tear-y face, The priest did tell me so.

2.

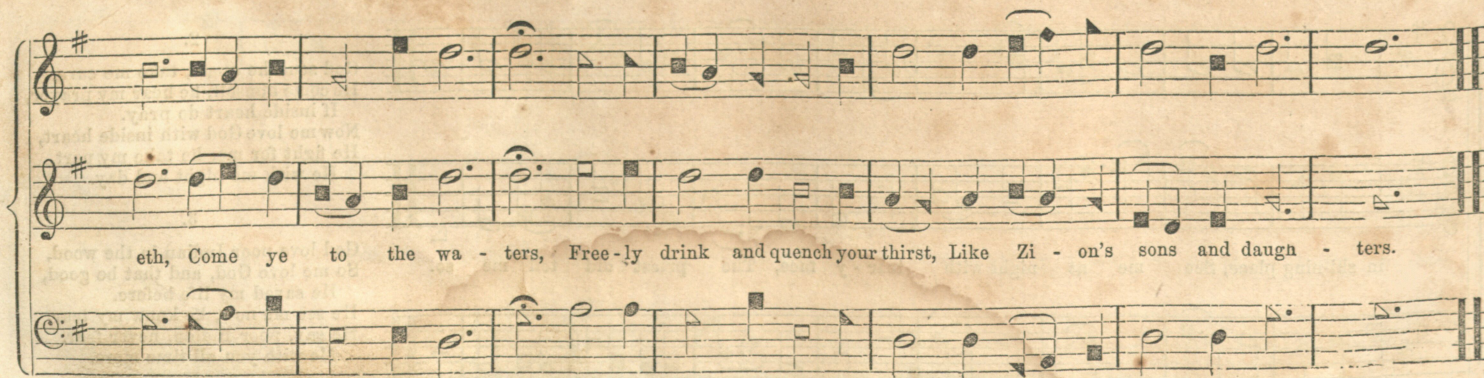
God send he angel, take me care,
 He come himself, he hear my prayer,
 If inside heart do pray.
 Now me love God with inside heart,
 He fight for me, he take my part,
 He with me night and day.

3.

God love poor Indian in the wood,
 So me love God, and that be good,
 He saved my life before.
 He see me now, he know my tear,
 He say, poor Indian, never fear,
 Me with you all time more.



O hear - ken, sin ners, we have come To warn you of your dan - ger, }
We pray be re - con-ciled to him Who once lay in a man - ger. } Ho! ev - ry one that thirst-



eth, Come ye to the wa - ters, Free-ly drink and quench your thirst, Like Zi - on's sons and daugh - ters.

May the grace of Christ our Saviour, And the Fa-ther's bound-less love, With the Ho-ly Spi-rit's fa-vour, Rest upon us from a - bove.

This musical score is for the hymn 'COLUMBIANA'. It is written in 4/4 time and consists of four staves. The first staff is a treble clef melody. The second staff is an alto clef accompaniment. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The lyrics are written below the third staff.

VILLULIA. 8, 7.

By J. M. Day.

Mer - cy, O thou Son of Da - vid, Thus poor blind Bartimeus pray'd, Oth-ers by thy grace are sa - ved, Now to me af-ford thine aid.

This musical score is for the hymn 'VILLULIA'. It is written in 3/4 time and consists of three staves. The first staff is a treble clef melody. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The lyrics are written below the second staff.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the staves, with some words grouped by brackets.

Hail! ye sigh - ing sons of sor - row; Learn, with me, your cer - tain doom; } See all na - ture fad - ing, dy - ing,—
Learn, with me, your fate to - mor - row,—Dead, per - haps laid in the tomb! }

The second system of the musical score also consists of three staves in the same key signature and time signature as the first system. The music continues with similar notation. The lyrics are written below the staves.

Si - lent, all things seem to mourn; Life from ve - ge - ta - tion fly - ing, Calls to mind the mould ring urn.

First system of the musical score. It consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is a hymn tune with lyrics written below the staves.

Come, thou fount of ev'-ry blessing, Tune my heart to sing thy grace; } Bless the Lord, O my soul! Shout and sing, O my
Streams of mercy, ne-ver ceasing, Calls for songs of loudest praise. } Praise the Lord, O my brother!

Second system of the musical score. It consists of three staves, continuing the melody from the first system. The notation and key signature remain the same.

sis-ter! And re-joice, O my mother! And we'll join heart and hands for Ca-naan.
Give Him glo-ry, O my father! And we'll tra-vel on to-gether,

O COME AWAY!

1. O come, come a-way, From la-bour now re - posing, Our ju - bi - lee has set us free,—O come, come a - way! Come, hail the day that

2. We welcome you here! With heart and hand wide open, Ye gallant sons of tem- perance, We wel- come you here! Heaven's blessings on your

3. We welcome you here! Ye who with taste per-vert-ed Have seized the cup, and drank it up,—We welcome you here! Come, join us in our

celebrates The ran- som of th' in - e - bri-ates From all that intox-i-cates, O come, come a-way!

plans we pray! Ye come our sinking friends to save, And rescue from a drunkard's grave, We welcome you here!

holy aim, The poor be - sot- ted to reclaim, The broken heart to cheer again,—O come, sign the pledge!

4. We welcome you here!
Ye who your vows have broken,
Falling before the tempter's power,—
We welcome you here!
Ye who have sold yourselves for naught,
Take back the priceless boon you brought,
O take a sober, second thought,
And try, try again!
5. We welcome you here!
Ye maids and matrons lovely,
Whose charms, we yield, must win the field,—
We welcome you here!
Ye who have hearts to feel for wo,
Wide as the streams of sorrow flow,
O frown on the deadly foe,
But smile on the sons!

RETURN AGAIN.

8, 7, 4.

Mercer's Cluster, p. 389.

Wm. L. Williams.

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SLOW.

CHORUS.

Sa-viour, vi-sit thy plan-ta-tion, Grant us, Lord, a gra-cious rain,
All will come to de-so-la-tion, Un-less thou re-turn a-gain. } Lord, re-vive us! Lord, re-vive

us! All our help must come from thee, Lord, re-vive us! Oh re-vive us! All our help must come from thee.

1. Sin - ners, perhaps this news with you May have no weight, altho' so true; } The a - ged sin - ner will not turn, His heart's so hard, he cannot
The carnal pleasures of this earth Break off the thoughts and fears of death; }

2. See blooming youth, all in their prime, And counting up their length of time; } But, oh! the sad, the aw - ful state but come too
They oft-times say 'tis their intent, When they get old, they will re - pent; } Of those who come,

3. When Christ the Lord shall come to reign, In solemn pomp and burning flame, } Oh! how will parents tremble there without
See Gabriel go pro - claim the sound, A - wake, ye nations under ground! } Who've raised their children

mourn; It will not break, though Jesus knock! A - way to new Je - ru - sa - lem!
Much harder than the flint-y rock, Chorus. A - rise! arise! we're going home,

The foolish vir - gins did be - gin A - rise! a-rise! we're going home, A - way to new Je - ru - sa - lem!
late! To knock, but could not enter in.

prayer? I ne - ver heard my parents pray! A - way to new Je - ru - sa - lem!
Methinks you'll hear some children say— A - rise! a-rise! we're going home,

MERCY'S FREE.

9, 6, 9, 8, 8, 8, 6.

Leonard P. Breedlove.

337



1. What's this that in my soul is ris-ing? Is it grace? Is it grace? } This work that's in my soul be - gun, It makes me strive all
Which makes me keep for mer-cy cry-ing, Is it grace? Is it grace? }



2. Great God of love I can but won-der, Mer-cy's free! Mer-cy's free! } Though mer-cy's free, our God is just, And if a soul should
Though I've no price at all to ten-der, Mer-cy's free! Mer-cy's free! }



sin to shun, It plants my soul be - neath the sun, Mer - cy's free! Mer-cy's free!



ere be lost, This will tor-ment the sin - ner most, Mer-cy's free! Mer-cy's free!



W

3. Swell, O swell the heavenly chorus,
Mercy's free! Mercy's free!
The devil's kingdom falls before us,
Mercy's free! Mercy's free!
Sinners, repent, inquire the road
That leads to glory and to God,
Come wash in Christ's atoning blood,
Mercy's free! Mercy's free!

4. This truth through all our life shall cheer us,
Mercy's free! Mercy's free!
And through the vale of death shall bear us,
Mercy's free! Mercy's free!
And when to Jordan's banks we come,
And cross the raging billow's foam,
We'll sing, when safely landed home,
Mercy's free! Mercy's free!

1. How bright is the day when the Christian, Receives the sweet message to come, To rise to the mansions of glo-ry, And be there for e-ver at

2. The angels stand ready in wait-ing, The moment the spi-rit is gone, To car-ry it up-ward to hea-ven, And wel-come it safe-ly at

3. The saints that have gone up before us, All raise a new shout as we come, And sing hal-le-lu-jah the lou-der, To welcome the tra-vel-lers

home, And be there for e-ver at home, And be there for e-ver at home, To rise to the mansions of glo-ry, And be there for e-ver at home.

home, And welcome it safe-ly at home, And welcome it safe-ly at home, To car-ry it upward to hea-ven, And welcome it safe-ly at home.

home, To welcome the travellers home, To welcome the travellers home, And sing hal-le-lu-jah the lou-der, To welcome the travellers home.

4. And there are our friends and companions,
Escaped from the evil to come,
And crowding the gates of fair Zion,
To wait our arrival at home.

5. And there is the blessed Redeemer,
So mild on his merciful throne,
With heart and hands widely extended,
To welcome his ransom'd ones home.

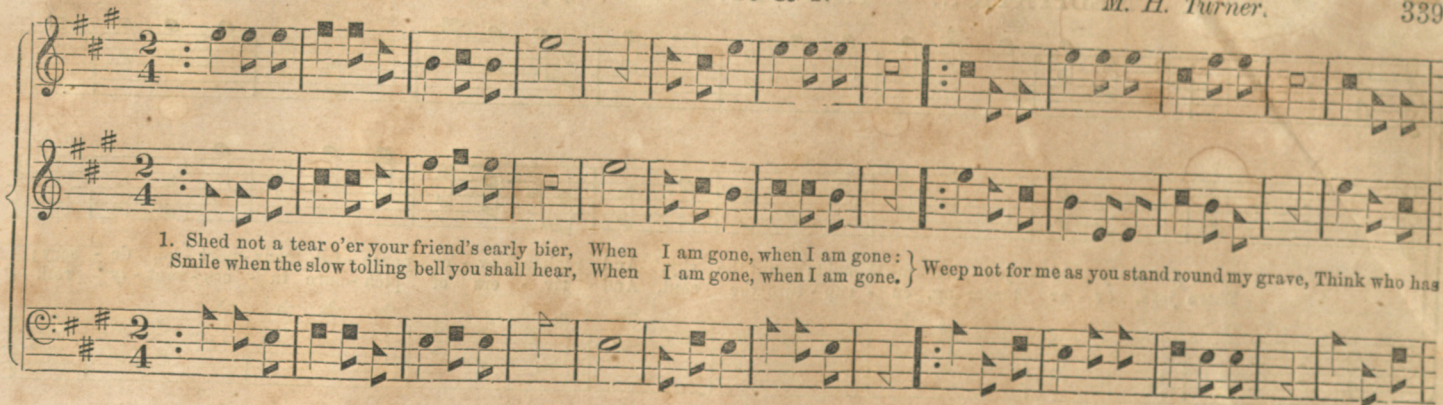
6. Then let us go onward rejoicing,
Till Jesus invites us to come,
To share in his glorious kingdom,
And rest in his bosom at home.*

* These words were composed by Rev. S. B. Sawyer on the day of his death, with request that this tune should be set to them.

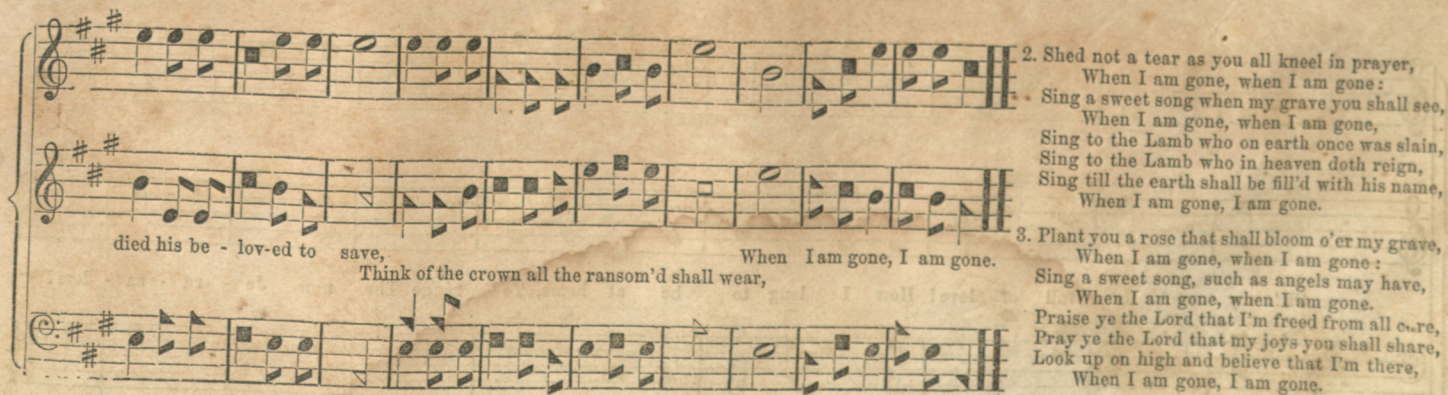
WHEN I AM GONE. 10 & 4.

M. H. Turner.

339



1. Shed not a tear o'er your friend's early bier, When I am gone, when I am gone:
Smile when the slow tolling bell you shall hear, When I am gone, when I am gone. } Weep not for me as you stand round my grave, Think who has



died his be - lov-ed to save, When I am gone, I am gone.
Think of the crown all the ransom'd shall wear,

2. Shed not a tear as you all kneel in prayer,
When I am gone, when I am gone:
Sing a sweet song when my grave you shall see,
When I am gone, when I am gone,
Sing to the Lamb who on earth once was slain,
Sing to the Lamb who in heaven doth reign,
Sing till the earth shall be fill'd with his name,
When I am gone, I am gone.

3. Plant you a rose that shall bloom o'er my grave,
When I am gone, when I am gone:
Sing a sweet song, such as angels may have,
When I am gone, when I am gone.
Praise ye the Lord that I'm freed from all care,
Pray ye the Lord that my joys you shall share,
Look up on high and believe that I'm there,
When I am gone, I am gone.

From gloom - y de - jec - tion my thoughts mount the sky, And realms ev - er peace - ful, trans - port - ed, de - sery; }
There joys, ev - er bloom - ing, en - rap - ture the soul, And riv - ers of plea - sure in - ces - sant - ly - roll. }

The first system of the musical score consists of three staves. The top two staves are in treble clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music is written in a simple, hymn-like style with many beamed eighth and sixteenth notes. The lyrics are written between the staves, with a large closing brace at the end of the first line of text.

Oh! my soul is full of love! How I long to be at home, To range The new Je - ru - sa - lem!

The second system of the musical score also consists of three staves in treble and bass clefs with a 2/4 time signature. The music continues the melody from the first system. The lyrics are written below the staves, ending with a double bar line.

1. I came to the place where the lone pil - grim lay, And pen - sive-ly stood by his tomb; When in a low whis-per I

2. The tempest may howl, and the loud thunders roar, And gath-er-ing storms may a - rise, Yet calm are his feelings, at

heard something say, How sweet-ly he sleeps here a - lone.

rest is his soul, The tears are all wiped from his eyes.

3.

The cause of his Master propell'd him from home;
He bade his companion farewell;
He bless'd his dear children who for him now mourn,
In far distant regions they dwell.

4.

He wander'd an exile and stranger from home,
No kindred or relative nigh;
He met the contagion and sank to the tomb,
His soul flew to mansions on high.

5

O tell his companion and children most dear,
To weep not for him now he's gone;
The same hand that led him through scenes most severe
Has kindly assisted him home.

How painful-ly pleasing the fond recollection
Of youthful connections and innocent joy;
While bless'd with parental advice and af-fection,
Surrounded with

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the middle staff.

mercy and peace from on high;
I still view the chairs of my father and mother,—
Their offspring, as seated and ranged on each hand,
which ex-
And the richest of books,

The second system of the musical score also consists of three staves in the same key signature and time signature as the first. The lyrics continue from the first system and are written below the middle staff. The music continues in the same simple, folk-like style.

THE OLD-FASHIONED BIBLE.

Concluded.

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cels ev'-ry o-ther,—
The fam-i-ly Bi-ble, that lay on the stand!

The old-fashion'd Bible, the dear, blessed Bible!
The fam-i-ly Bi-ble, that lay on the stand!

LET US GO.

C. A. Davis.

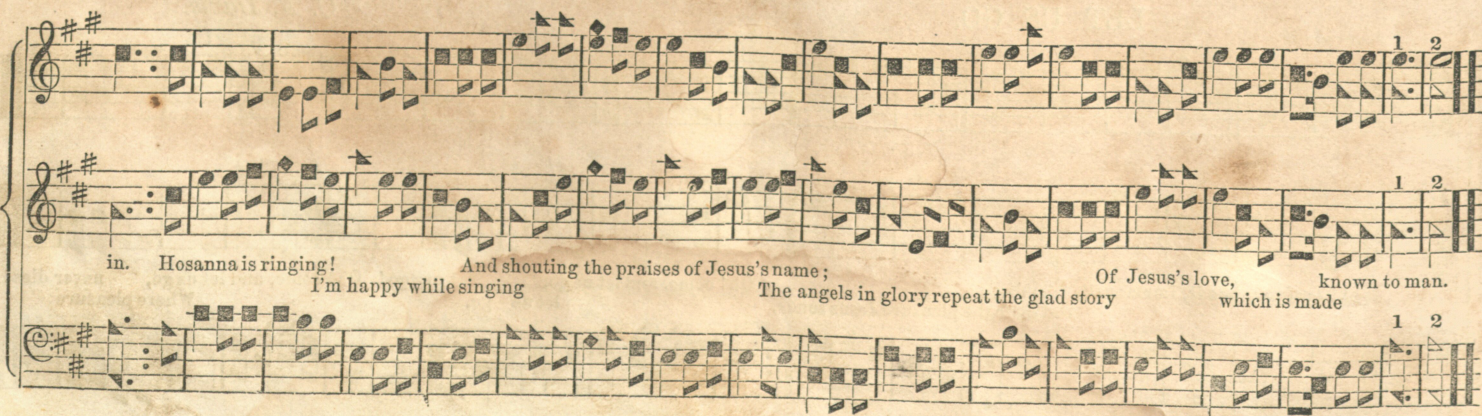
Lift up your heads, Immanuel's friends,
And taste the pleasure Jesus sends.

Oh! come, and let us go, let us go! Oh! come, and let us go, never dies!
let us go, Where pleasure



Hosanna to Jesus! I'm fill'd with his praises!
 Come, O my dear brethren, and help me to sing!

No theme is so charming, no love is so warming,
 and comfort with-
 It gives joy and gladness,



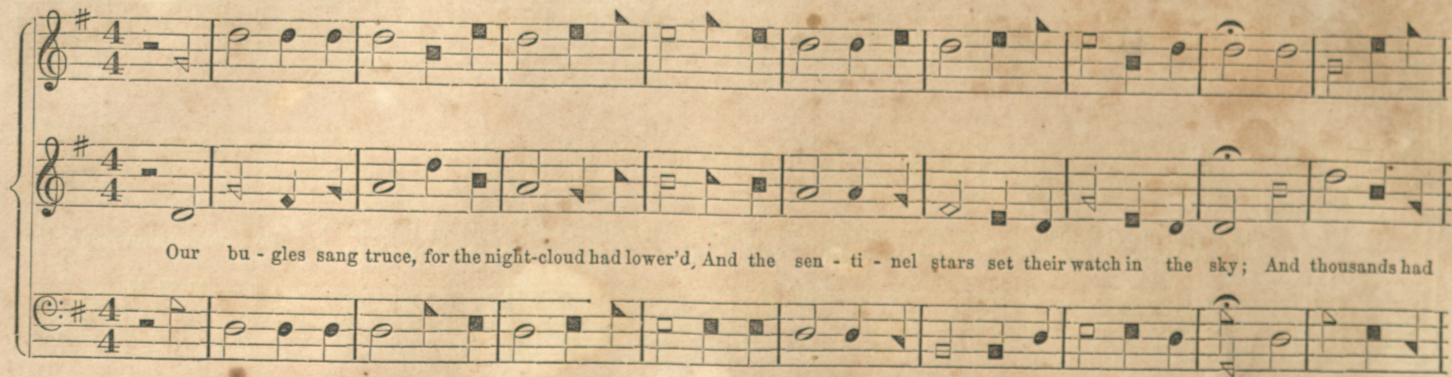
in. Hosanna is ringing! And shouting the praises of Jesus's name;
 I'm happy while singing The angels in glory repeat the glad story Of Jesus's love, known to man.
 which is made

1 2

THE SOLDIER'S DREAM.

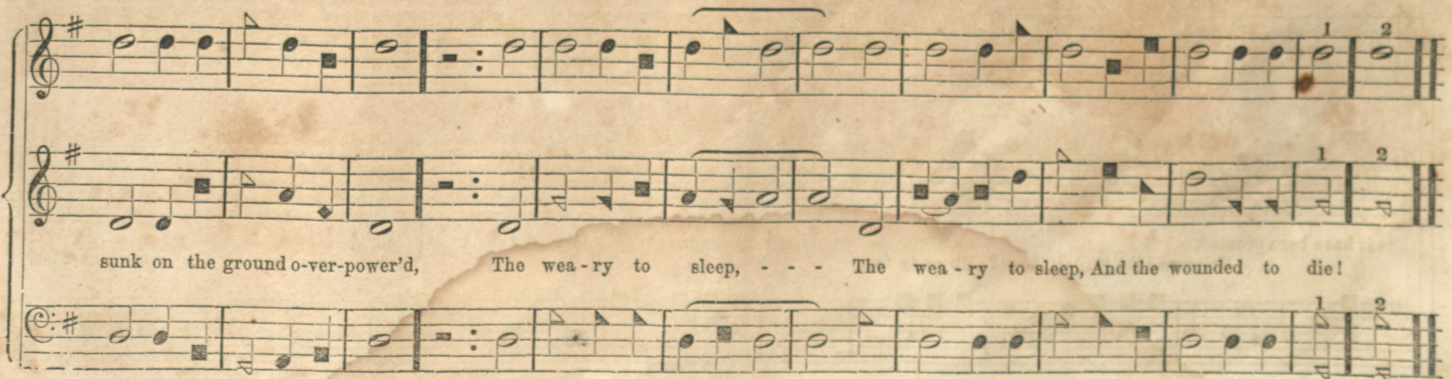
C. A. Davis.

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Our bu - gles sang truce, for the night-cloud had lower'd, And the sen - ti - nel stars set their watch in the sky; And thousands had

The first system of the musical score for 'The Soldier's Dream'. It consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with various note values, including eighth and sixteenth notes, and rests. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.



sunk on the ground o-ver-power'd, The wea - ry to sleep, - - - The wea - ry to sleep, And the wounded to die!

The second system of the musical score. It also consists of three staves in the same key signature and time signature as the first system. The melody continues, with a repeat sign (double bar line with two dots) appearing in the middle of the system. The lyrics 'sunk on the ground o-ver-power'd,' are aligned with the first part of the system, and 'The wea - ry to sleep, - - - The wea - ry to sleep, And the wounded to die!' are aligned with the second part. The system concludes with first and second endings, marked with '1' and '2' above the final notes.

The spi - rits of Washington, Warren, Montgomery, Look down from the clouds with bright aspect serene,
Come, soldiers, a tear and a toast to their mem'ry, Re-joic-ing they'll see us as they once have been. } To us the high boon by the

This musical system consists of three staves. The top two staves are in treble clef with a key signature of one flat (Bb) and a 6/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs.

gods have been granted,
To spread the glad tidings of lib-er-ty far. Let millions invade us, we'll meet them undaunted,
And conquer or die by the American Star.

This musical system also consists of three staves in the same key signature and time signature as the first system. It continues the melody and accompaniment, ending with a double bar line. The lyrics are placed below the staves, with some words aligned with specific musical phrases.

THE BLESSED BIBLE.

Wm. L. Williams.

347

SLOW.

How painfully pleasing the fond re-col-lection, Of youthful connection and in-no-cent joy,
While blest with parental ad - vice and af-fec-tion, Sur-rounded with mercy and peace from on high. } I still view the chairs of my

father and mother, The seats of their offspring as ranged on each hand, And the richest of books which excels ev'ry other, The fa-mi-ly Bi-ble that

CHORUS.

lay on the stand. The old - fa-shion'd Bi - ble, the dear bless-ed Bi - ble, The fa - mi - ly Bi - ble that lay on the stand.

TRANSPORTING NEWS.

J. H. Whaley.—Bass by C. A. Davis.

Trans - port - ing news the Saviour's come, To pur-chase our sal - va - tion,
 Let ev' - ry tongue now speak his praise, In strains of ac - cla - ma - tion. } When hell's dark host with wicked boast Had
 Christ's wondrous grace relieved our race, By

'complished man's subjection, } Th' eter-nal God's e-ter-nal Son, The heir and partner of his throne, In pi-ty stoop'd—was crucified,
mercy's sweet di-rec-tion. } His blood and righteousness ap-

plied, And thus our souls at freedom set,
By pay-ing off the dreadful debt: } We there-fore are from guilt set free, Will joy-ful-ly a - - dore him.

THE RED SEA ANTHEM.

*Original.**B. F. White.*

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. All staves are in the key of D major (two sharps) and 4/4 time. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The lyrics are written below the middle staff.

The Lord spoke unto Moses, say-ing, Sanc-ti-fy un - to me all the first born. And Moses said un-to the peo - ple, Re-mem-ber this day in

The second system of the musical score also consists of three staves in the same key and time signature. The tempo markings 'VIVACE.' and 'PIANO.' are placed above the first and last staves, respectively. The music continues with similar notation to the first system. The lyrics are written below the middle staff.

which ye came out of E-gypt; Out of the house of bondage, by the strong hand of the Lord. And Pharaoh, the king of E-gypt, was loth to let them

THE RED SEA ANTHEM. *Continued.*

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The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is also in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The time signature is 4/4, which changes to 6/4 in the final measure of each staff. The lyrics are written below the staves.

go. Led them to-wards the Red Sea, Through the wil-der-ness; And Pha-raoh, &c.

And when he had let them go, God, by his ser-vant Moses, led them to-wards the Red Sea, Through the wil-der-ness; And Pha-raoh, &c.

The second system of the musical score consists of three staves, continuing the melody and accompaniment from the first system. The notation and key signature remain consistent. The lyrics continue below the staves.

sued them in the an-ger of an en-e-my, With all the hosts of E-gypt array'd in ar-my form; But the Lord was with Moses and his chosen race,

THE RED SEA ANTHEM. *Continued.*

And led them safe-ly on and en-a-bled them to make their es-cape from the hands of the king. And when they arrived at the Red Sea the

This musical system consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The time signature is 4/4. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and beams. The lyrics are written below the staves, with the first line of text spanning the first two staves and the second line starting under the third staff.

Lord commanded Moses to stretch out his hand over the sea. And Moses obey'd the Lord, and the waters were roll'd back, and became a wall on either side,

This musical system also consists of three staves in the same key signature and time signature as the first system. The notation continues with similar rhythmic patterns. The lyrics are placed below the staves, with the first line of text under the first two staves and the second line under the third staff.

THE RED SEA ANTHEM.

Continued.

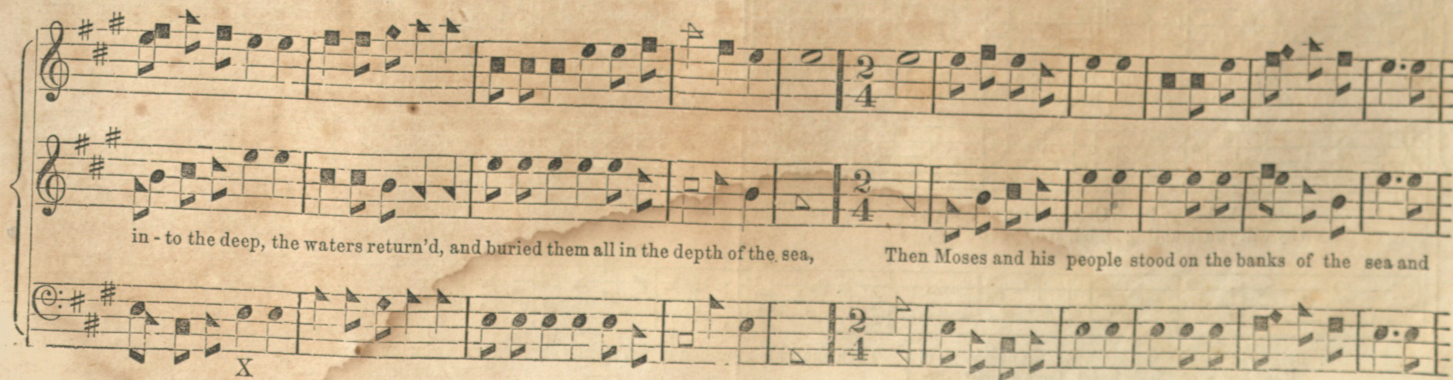
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and the children of Is-rael passed through on dry land, with all his ar-my; And when they enter'd

And Pha-raoh the king at-tempt-ed to pur-sue, &c.

This system contains three staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is also in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The music features various note values, rests, and dynamic markings.



in - to the deep, the waters return'd, and buried them all in the depth of the sea, Then Moses and his people stood on the banks of the sea and

X

This system contains three staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is also in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The music continues with various note values, rests, and dynamic markings. A large 'X' is written below the bottom staff.

THE RED SEA ANTHEM. *Concluded.*

shout-ed, Glo-ry to God in the high-est! Glo-ry and hon-our, pow-er and bless-ing be un-to his name for e-ver and e-ver.

HAPPY LAND. 6, 4, 7, 4.

Leonard P. Breedlove.

1. There is a happy land, Far, far a-way, } Oh how they sweetly sing, Worthy is our Saviour king,
Where saints in glory stand, Bright, bright as day, } Loud let his praises ring, Praise, praise for aye,

2. Come to the happy land, Come, come a-way, } Oh we shall happy be, When from sin and sorrow free,
Why will you doubting stand, Why yet de-lay, } Lord, we shall live with thee, Blest, blest for aye.

3. Bright in that happy land, Beams every eye, } Then shall his kingdom come, Saints shall share a glorious home,
Kept by a father's hand, Love cannot die, } And bright above the sun, We reign for aye.



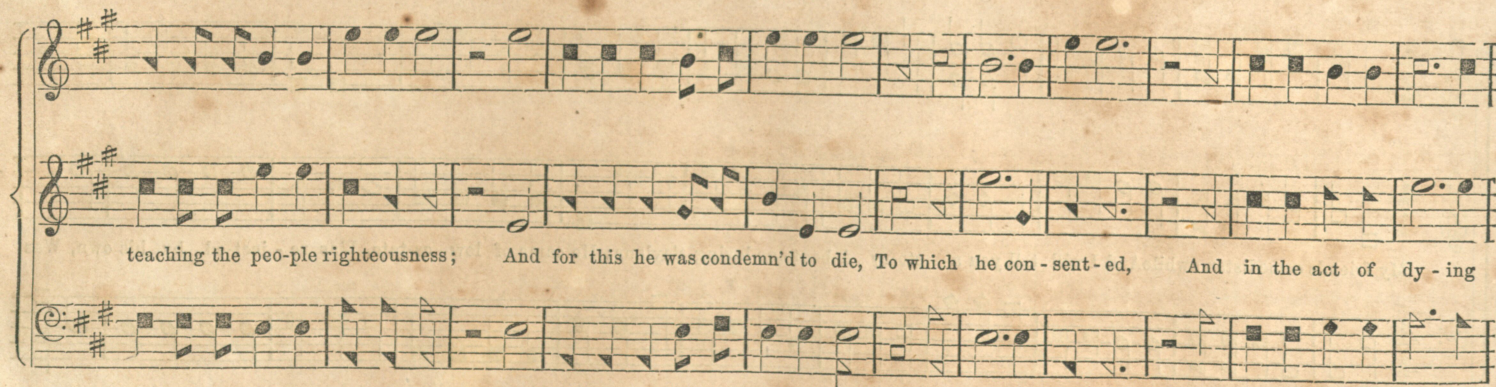
My friends come listen awhile And I will tell you a sto-ry A-bout our loving Saviour; He came of low es-tate, Was re-ject-ed by his own, Was

The first system of the musical score is written on three staves. The top staff is in treble clef with a 4/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music consists of eighth and sixteenth notes, with some rests and accidentals.

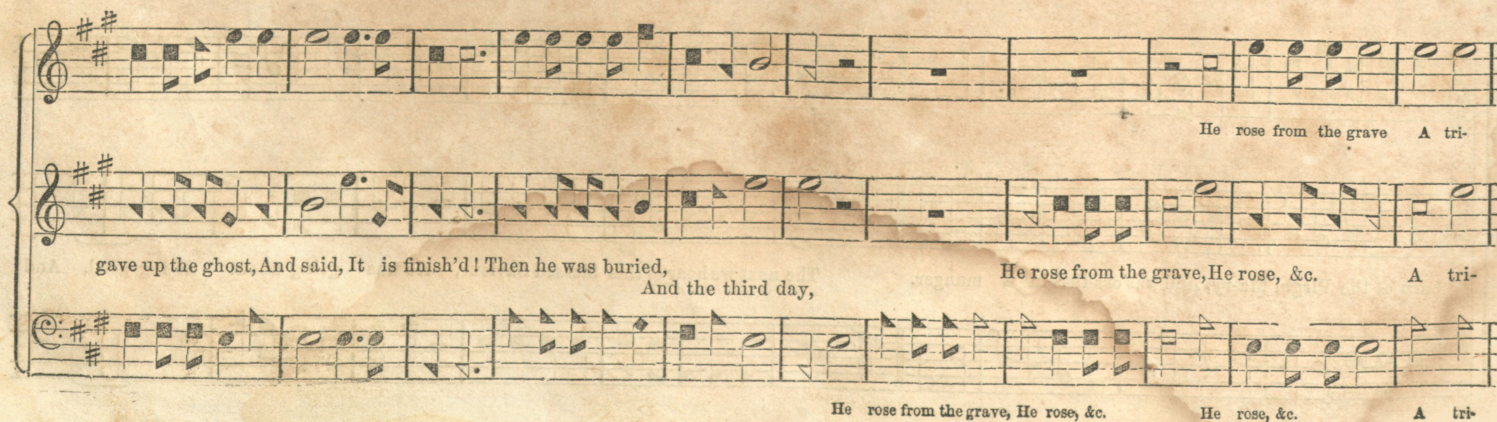


born of the Virgin Ma-ry, And was cradled in a manger. The next we hear of this blessed Saviour, He was going about do-ing good, And

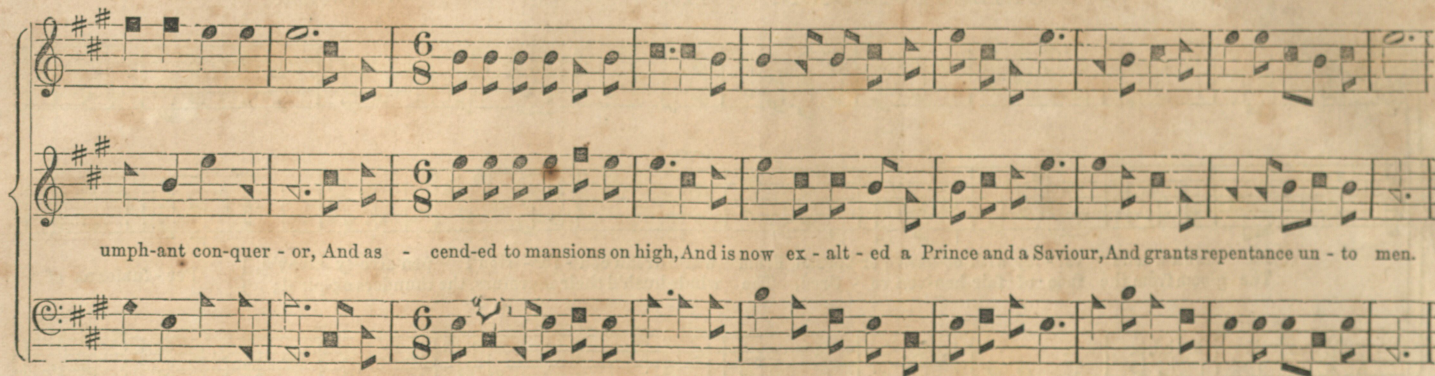
The second system of the musical score continues on three staves. The top staff is in treble clef with a 4/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music continues with eighth and sixteenth notes, and includes a key signature change to D major (two sharps) indicated by two sharp signs (F# and C#) on the staves.

ANTHEM ON THE SAVIOUR. *Continued.*


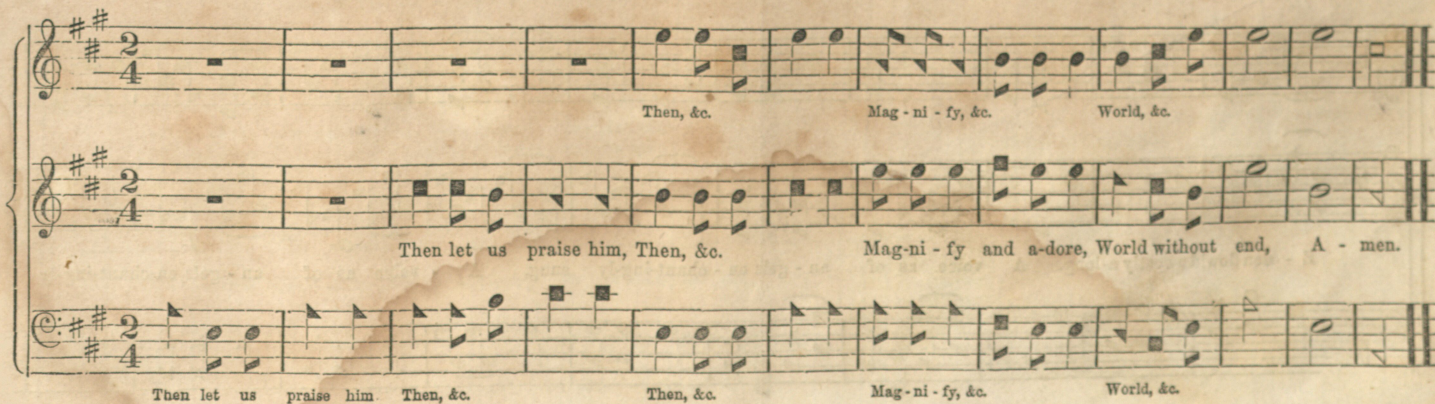
teaching the peo-ple righteousness; And for this he was condemn'd to die, To which he con-sent-ed, And in the act of dy-ing



He rose from the grave A tri-
gave up the ghost, And said, It is finish'd! Then he was buried, And the third day, He rose from the grave, He rose, &c. A tri-
He rose from the grave, He rose, &c. He rose, &c. A tri-



umphant conquer - or, And as - cend - ed to mansions on high, And is now ex - alt - ed a Prince and a Saviour, And grants repentance un - to men.



Then, &c. Mag - ni - fy, &c. World, &c.

Then let us praise him, Then, &c. Mag - ni - fy and a - dore, World without end, A - men.

Then let us praise him. Then, &c. Then, &c. Mag - ni - fy, &c. World, &c.

As down a lone val - ley with ce-dars o'er-spread, From war's dread con - fu - sion I pen-sive-ly stray'd, }
 The gloom from the face of fair hea-ven re - tired, The winds hush'd their murmurs, the thunders ex-pir'd; } Per - fumes as of

E - den flow'd sweetly a-long, A voice as of an - gels en - chant-ing-ly sung, A voice as of an - gels en-chant-ing-ly

sung, Co - lum - bia, Co - lum - bia, to glo - ry a - rise, The queen of the world and the child of the skies.

PROSPERITY. 8s.

L. P. Breedlove.

D.C.

O may I worthy prove, to see, Glo-ry to Im-man-u - el! } To see the bride— Glo-ry to Im-man-u - el!
 The saints in full prosper - i - ty! Glo-ry to Im-man-u - el! } the glitt'ring bride,

Close seat-ed by her Saviour's side, Glo-ry to Im-man-u - el!

D.C.

D.C.

Ho - san - na to Je - sus, my soul's fill'd with praises, Come, O my dear brethren, and help me to sing,
 No mu - sic so charming, no look is so warming, It gives life and comfort, and gladness within. } Ho - san - na is ringing: O

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, rhythmic style with many beamed eighth notes.

how I love singing,
 There's nothing so sweet as the sound of his name. The angels in glory repeat the glad story, Of love which in Jesus is made known to man.

The second system of the musical score also consists of three staves in the same key signature and time signature as the first. The lyrics are placed below the staves, with some lines spanning across the staves. The musical notation continues with similar rhythmic patterns.

Here's my heart, my lov-ing Je-sus, Here's my heart, my loving Je-sus, Here's my heart, my loving Je-sus,—Thou who did'st from sin re-lieve us,

The first system of the musical score for 'Loving Jesus'. It consists of three staves: a treble staff with a key signature of one sharp (F#) and a 4/4 time signature, a vocal staff with a treble clef and a 4/4 time signature, and a bass staff with a bass clef and a 4/4 time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics are written below the vocal staff.

Take the purchase of thy blood, Take the purchase of thy blood! Lov-ing Je-sus, Lov-ing Je-sus, Thou hast bought a ran-som! Thou hast bought a ran-som!

The second system of the musical score. It continues the melody from the first system. The lyrics are written below the vocal staff. The music ends with a double bar line and a repeat sign.

LOVING JESUS. *Concluded*

Three-part musical score for 'LOVING JESUS. Concluded'. The score is written for three voices (Soprano, Alto, and Tenor/Bass) on three staves. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Glo-ry, glo - ry, hon - our, praise and pow - er, Glo-ry, glo-ry to the Lord! Glo-ry, glo-ry to the Lord! Glo-ry, hon - our, praise, and pow - er Be un - to the Lamb for - ev - er! Glo-ry, glo-ry to the Lord! Glo-ry, &c.'

NORWICH.

D. P. White.

Three-part musical score for 'NORWICH.' by D. P. White. The score is written for three voices (Soprano, Alto, and Tenor/Bass) on three staves. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: 'Where Je - sus sheds the bright - est beams, Where Je - sus sheds the Oh the de - lights, the heavenly joys, The glo - ries of the place Where Where Je - sus sheds the bright - est beams, Where Where Je - sus sheds the'.

NORWICH. *Continued.*

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bright-est beams, Where, &c. Of his o'er-flow-ing grace. Where Je-sus sheds the
 Je-sus sheds the brightest beams Of his o'er-flow-ing grace! Where Je-sus sheds the brightest beams Of his o'er-flow-ing grace!
 Je-sus sheds the bright-est beams, Where Je-sus sheds the bright-est beams Where Je-sus sheds the
 bright-est beams Where Je-sus sheds the bright-est beams Of his o'er-flow-ing, his o'er-flow-ing grace! Where Je-sus sheds the
 bright-est beams Of his o'er-flow-ing grace! Sweet, &c. Sit smi-ling on his
 Sweet ma-jes-ty and aw-ful love Sit smi-ling on his
 bright-est beams Of his o'er-flow-ing grace! Sweet, &c. Sit smi-ling on his
 bright-est beams Of his, &c. Sweet, &c. Sit smi-ling on his

NORWICH. *Concluded*

brow, And all the glorious, all the glorious ranks a - bove At
 brow, And all the glorious ranks a - bove, And, &c. At hum - ble dis - tance
 brow, And all the glorious ranks a - bove At hum - ble dis - tance bow. . . .
 hum - ble dis - tance bow. And, &c. At hum - ble dis - tance bow.
 all the glo - rious ranks a - bove At hum - ble dis - tance bow, At hum - ble dis - tance bow.
 bow. . . . And, &c. At, &c.
 And, &c. At, &c.

First system of a musical score. It consists of four staves. The top two staves are for the vocal melody and a piano accompaniment. The bottom two staves are for a second vocal melody and its piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'Tis fin-ish'd, 'tis fin-ish'd, 'tis fin-ish'd, 'tis fin-ish'd, The Redeemer said, And meek-ly bow'd his dy-ing

Second system of the musical score. It continues the four-staff format. The lyrics are: head. While we the sentence scan, Come, sinners, and observe the word, Behold the conquest of the Lord, Complete for sinful man, Com - plete,

Allegro

Com - plete, Com - plete for sin - ful man, Com - plete for sin - ful man, Com -

Com - plete, Com - plete, Com - plete for sin - ful man, Com - plete, Com -

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